

May/June 2013
Volume 38, Number 6

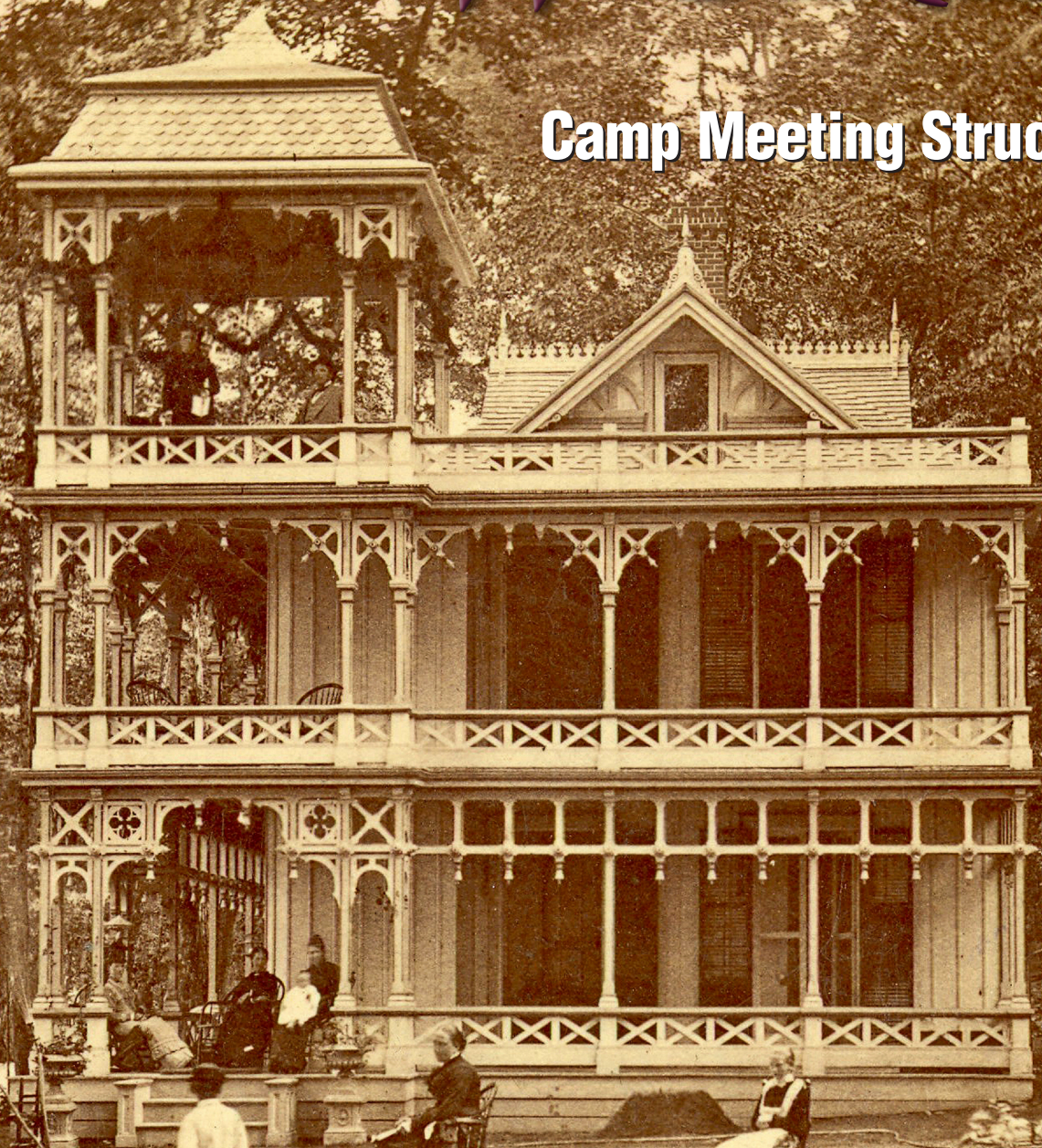


A Publication of
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3-D Imaging Past & Present

STEREO WORLD

Camp Meeting Structures



**Mystery Man's Stereos
Dream Camera**

'50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

Vintage Room Interiors

I always enjoy interior scenes from the '50s and '60s, so I couldn't pass up these View-Master Personal views. Unfortunately, the reels did not include any information about the images they contained.

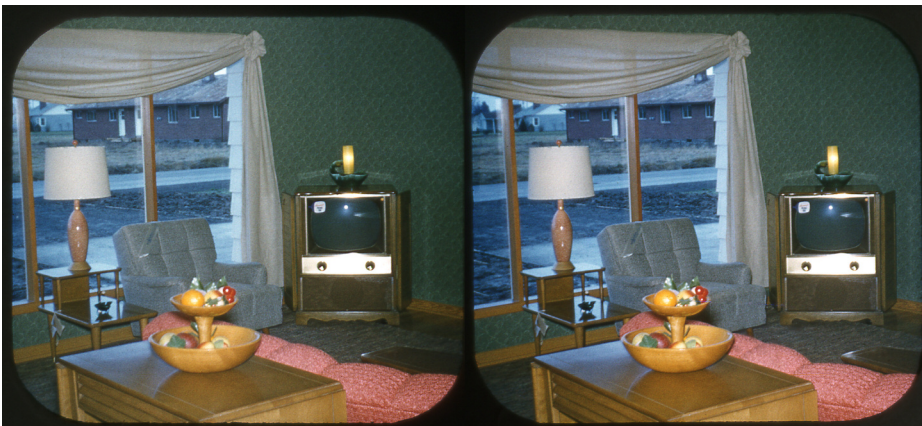
The first two views show the same room, and what must be a brand new suite of furniture, documented in stereo by its proud owner. There is still a label on the TV screen, a tag hanging from the end table, and some other type of plastic label over the backrest of the chair.

Judging by the flowers worn by the woman in the last view, I'm guessing this is a hotel room in Hawaii, but I'm surprised at the black walls! At least the bedding provides some color, but I also found it amusing the way the color of the woman's dress perfectly matches that of the bedspread. She can blend right in! 🍷

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to strwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.



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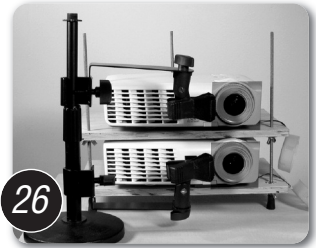
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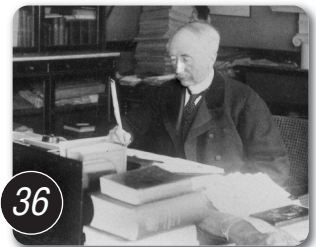
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Front Cover:

L.E. Walker, Chautauqua Lake
Scenery, c 1878, "Dean
Cottage—At Fairpoint." This
amazing "Carpenter's Gothic"
or "Martha's Vineyard Camp-
ground Cottage" is among
stereos of other unique structures
illustrated in our feature
"Religious Camp Meetings"
by Tom French.

(From The Chautauqua Institution Archives,
Oliver Archives Center.)

Back Cover:

Philip Steinman, "Hood
Ornament, Ford Model A,
Deluxe Phaeton." From The
Stereoscopic Society of America's
Speedy Alpha folio, covered in
"The Society" column by
David Kuntz.



The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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Remembering Dieter Lorenz

Dieter Lorenz was a scientist, historian, writer, stereo collector and friend, whose obituary in this issue doesn't really convey his generous and soft-spoken yet precise nature that will be so missed. A frequent contributor to German publications, he was confident in his scientific and historical research, but not in his English. Although it was perfectly understandable, he was concerned that papers or articles for English publications like *Stereo World*, even after translation, could use some final editing for technical terms, common expressions or syntax. Those concerns initiated our early correspondence, which resulted in a number of impressive articles.

a beautiful area seen by few tourists, but we were too sleepy at that point to appreciate it fully.)

A call to Dieter had him aghast at the conductor's foul-up, and waiting for us at a station near Hohenpeisenberg with concerned apologies, assurances of a waiting lunch and a verbal first draft of the outraged letter of complaint he would later send the German rail management.

Despite the loss of nearly a day of our anticipated visit, he managed to condense much of the planned driving itinerary into a packed day of visits to historic sites in what Germans once called the "Pope's Corner" of southern Germany, a Catholic region of the largely Protestant country. The closest stop was the hill directly north of his house, geologically regarded as the northernmost of the Alps and topped with one of the region's iconic onion-domed churches. More relevant to Dieter was the meteorological station further along the ridge and the stun-

ning view of snow covered Alps to the south in Switzerland.

The peaks of the Swiss Alps are nearly as easily seen from his house, which overlooks a large area zoned for farming so it's perfect for shooting the kind of sequential, wind shifted cloud hypers that appear in his 1991 *The 3-D Cloud Book*. The view from full sky to southern horizon requires no more elevation than his second floor deck, although the clear May weather provided only a beautiful vista during our visit. Downstairs, his library (as organized as any museum's) was filled with technical and historic stereo treasures. A complete set of the Raumbild stereo books, glass and paper views, and rare cameras and viewers were only part of a collection that deserved weeks of browsing to do it justice.

It's hard to recall all the sites he showed us during our tour of the area, but his personal accounts of local history both at and between

Editor's View

Comments and Observations

by John Dennis

A constant campaigner for more science related 3-D in *Stereo World*, he always hoped we would go beyond his own contributions and run at least one such article (or better yet a section) in each issue. That never quite happened, but his work certainly encouraged more writers to contribute science related material.

Over the years, he evolved from a contributor of articles to a friend, hosted by Sylvia and I during his mid 1990s visit to Oregon, which included a tour of the Columbia River Gorge. After attending the 1997 Congress of the International Stereoscopic Union in Rolduc Abbey, Kerkrade, The Netherlands, we were invited to visit Dieter and his wife Ilse at their home in Hohenpeisenberg, Germany. The small Bavarian community is unknown to even most Germans, including, as it turned out, a conductor on the German railway system who told us mid-journey that we would need to change trains in Nuremberg—a mid-night confusion that eventually took us through Augsburg and Munich holding tickets hurriedly hand revised by subsequent conductors—ending up the next day on a diesel railcar slowly gliding past endless farms, marinas and villages along the western shore of Lake Starnberg. (It's

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stops made us feel like VIP visitors every minute of that day. One of the longer stops was at the 1740s rococo Pilgrimage Church of Wiles in Steingaden. The high oval interior seems entirely covered with white or gold ceramic decoration that seems to amplify both the light of the windows and the sound of the organ, which was blasting out *Ode to Joy* with a movie theme enthusiasm. The only way I could imagine imaging the place adequately involved a crane-mounted 3-D IMAX camera, roaming up and down the walls, zooming in on statuary and lingering on the organ in its loft as it played that same music.

For our return home the next morning, Dieter allowed no chance of a repeat rail incident and drove us to a different local station, then rode with us all the way to the Munich airport! It's hard to imagine a more thoughtful and concerned host, a more enthusiastic scientist or a more precise researcher into stereoscopic history.

Camera Fantasies

I should probably offer the disclaimer that *Stereo World* is not necessarily endorsing the toe-in feature mentioned by Robert Stretcher for his DC-1 camera in this issue. (I proposed a feature like that for a fantasy camera of my own in a piece for *Reel 3-D News* back in 1979, and I can still remember the resulting comments about keystone distortion.) But the DC-1 incorporates some wonderful concepts that may inspire frustrated stereographers to document their own digital dreams regardless of small matters like capital investment, manufacturing, promotion and viewing systems.

For instance, rather than toe-in, would lenses with really wide covering power allow in-camera window cropping without actually narrowing the image for most distances? Would a single sensor extending behind both lenses eliminate color/contrast differences? (This assumes a relative-

ly large SLR sensor, not a long, thin thing running between tiny cell phone camera lenses.)

Or, assuming somewhat smaller lenses and sensors, why not three lenses, the outer two at about 65 mm, the third not centered but providing about 25 mm separation from one side and 40 mm separation from the other? And if separate sensors are used, why not wireless synch to the left side, which could be unplugged from the base unit and positioned inches or even feet away for hyperts?

Each section would need its own tripod socket, digital viewfinder (and battery!). The image from the base camera could be transmitted in outline to the viewfinder of the left unit for help in alignment, and when joined as a single camera the two viewfinders could provide 3-D imagery visible in even the brightest sunlight.

I mean, what could possibly go wrong?

Dreamers are invited to submit their own brainstorm. 📷

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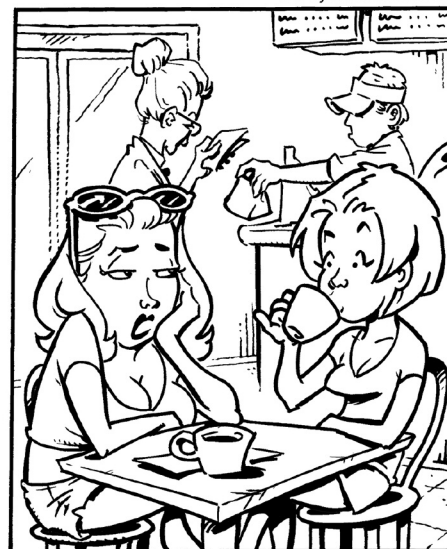
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by AARON WARNER
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www.cartoonistsforhire.com
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If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of *Stereo World*, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.

Dear Fellow NSA Members,

The National Stereoscopic Association is again very grateful for the continued generosity our members have shown us this year. I once again have the pleasant duty of thanking all of our marvelous members who have so graciously given of their money (and time) over the past year. The generous donors listed here have contributed financially to the organization. These donations totaling \$6,599 have helped keep *Stereo World* filled with color pages and combat the increasing postal costs. While this amount is again down only slightly from the previous year, I am still very concerned about our shrinking membership roster and fewer volunteers stepping forward to help chair and host 3D-Cons.

To all who have helped in any way, my sincere "Thank You!" for your kind support of the association. To those who haven't yet contributed, please do consider it, whether an additional \$10 or \$20 with your renewal (or at any time,) or some of your time and talent. Your contribution will be greatly appreciated. Also please let me know if you have any ideas for the NSA.

Your contributions are still very much needed, not just financial contributions, but volunteer work for the organization. The NSA is still looking at ways to stay on budget and reduce any unnecessary expenses associated with distributing *Stereo World* magazine, more members


would certainly help. So my ongoing plea continues to be that we need your help to grow our membership. With the continued interest in 3-D photography and 3-D movies, *Stereo World* magazine should be even more popular than ever. We have no advertising budget, so please help spread the word; the more members, the better the magazine and the organization.

My heartfelt thanks go out to the many volunteers who have contributed and continue to contribute their time and energy to further the NSA operations, activities and goals. This is truly an association of volunteers, from the Board of Directors, to the Officers, to the *Stereo World* staff and contributors, who continue to bring you this fine bi-monthly publication with such wonderful content, issue after issue and year after year.

Not the least among these volunteers are the members of the 3D-Con committees. These extravaganzas are the highlight of the year, featuring the 3-D related trade fair, many hours of great 3-D projection programs, educational workshops and social events. I hope to see everyone this summer in Traverse City, Michigan. We truly do have a desperate need for individuals to chair future conventions and help out in many capacities, please consider how you can help.

I would like to remind you that you can also donate your old equipment and views to the NSA for its annual NSA Spotlight auction. This not only helps out the new collectors/stereographers, but the funds can also help our organization.

Once again, it is heartwarming to see this level of interest and support from the membership. Thank you for your donations and your continued confidence in the association.

Best regards,
Lawrence Kaufman
NSA President
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Dr. Dieter Lorenz

1931 – 2013

Former NSA board member and *Stereo World* contributor and European correspondent Dr. Dieter Lorenz died January 27th, 2013 after a long and serious illness. An NSA member since 1979, he served as an Overseas Director on the Board of Directors from 1988 to 2009. He was born in Coburg, Germany in 1931. In 1955 during his university education he began doing cloud hyper-stereo photography from railway trains, which he continued to do from trains and planes through much of his life. Examples of these efforts can be seen in his 1991 *The 3-D Cloud Book*.

In his career as a professional meteorologist he worked in research on infrared remote sensing from aircraft and in satellite meteorology at the University of Frankfurt/Main, as well as at the German Weather Service (DWD) and the German Aerospace Establishment (DLR). His name can be found on numerous papers and articles in scientific meteorological journals, in addition to stereoscopic and photographic journals. Following retirement, his research and writing concentrated on the history of stereoscopy, including early German efforts in lenticular imaging and anaglyphic stereo reproduction, as well as 3-D cinema. Two of his most extensive research areas covered the history of the huge Kaiser Panorama viewers and Otto Schonstein's Raumbild-Verlag stereo books. All of the above topics are represent-

ed among his many *Stereo World* articles listed here.

Three of his books and one outside article were reviewed in these pages over the years. *The Stereo Image in Science and Technology* (1987) was reviewed in *SW* Vol. 13 No. 3, page 36. While an updated version would require far more pages, it remains the only survey of its kind devoted to such imagery. Text is in both German and English, and it's also the finest ever example of anaglyphic reproduction of stereoscopic photos and line art using bright orange and luminous green inks with corresponding glasses, allowing minimal ghosting in even the highest contrast images.

The 3-D Cloud Book (1991) reviewed in *SW* Vol. 19 No. 4, page 33 is in German only but was available with an English translation from the importer. The scientific examination of cloud formations includes several images of impressive beauty. While we may expect most "cloud hypers" to be taken from aircraft, many in the book were actually taken from the deck of the author's home in southern Germany, where winds shifted clouds in sequential exposures (through many tries) past his very stationery camera—the tops of the northern alps often providing a dramatic background along the bottom of the frame.

Hummel Children in 3D (2001) was reviewed in *SW* Vol. 28 No. 2, page 25, and has text in both German

and English. It details the making of a 3-D film using the famous figurines and includes the only remaining stereo pair frames.

In late 2001, the Deutsche Historische Museum in Berlin published, in its *DHM Magazin* series (No. 27), an entire, nearly book length, issue on the history of "Der Raumbild-Verlag Otto Schonstein" by Dieter Lorenz, reviewed in *SW* Vol. 28 No. 5. This lavishly illustrated, 56 page article added both more and newer research to that found in his 1985 *Stereo World* article on the company in Vol. 12 No. 5.

The *Stereo World* articles by Dieter Lorenz (listed here in chronological order) remain among the most carefully and completely researched to have appeared in these pages. It was a privilege, delight and honor to have known and worked with their author.

"New Stereo Equipment from Europe"
Vol. 12 No. 3

"Raumbild-Verlag: Otto Schonstein on the History of Stereography" Vol. 12 No. 5

"The Third Dimension at Photokina"
Vol. 14 No. 1

"From the American Stereoscope to the Kaiser-Panorama" Vol. 14 No. 4

"3-D at Photokina - for Specialists Only?"
Vol. 16 No. 1

"3-D at Photokina '90: The Domain of the Outsider" Vol. 17 No. 5

"The Atmosphere and the Earth in 3-D"
Vol. 18 No. 1

(Continued on page 12)



.....
Dr. Dieter Lorenz introduces his Stereo Theater presentation "Synthetic Stereo Imaging With Satellite Data" at the 1990 NSA convention in Manchester, NH. The work would appear in article form a few months later as the color feature "The Atmosphere and the Earth in 3-D" in *Stereo World* Vol. 18 No. 1, one of only two *Stereo World* articles ever reprinted by the NSA for separate distribution.
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Prototype DC-1 Professional Digital Camera A Stereographer's Dream?

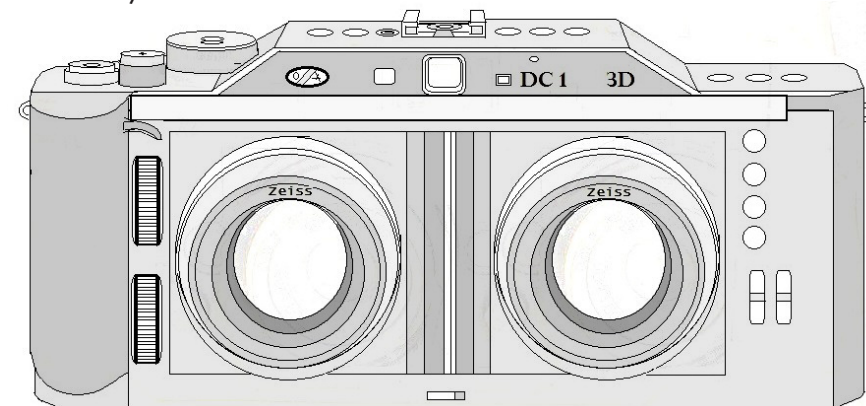
by Robert Stretcher

Around the time the Fuji W-1 was introduced, we invited readers to send in ideas for improvements or whole new stereo camera concepts. That sort of exchange seems now to be largely the domain of the internet, but with the current general assumption that Fuji won't be introducing any new stereo camera to follow the W3, we were delighted to receive the wonderful DC-1 proposal below. April Fool's Day of this year brought at least two stereo camera announcements that stirred wide reaction on line, making it clear that a crowd-sourced camera design would never be finished but could at least avoid some of the worst errors found among digital stereo cameras so far. So please feel free to comment on whatever advantages or shortcomings you find in the DC-1, or start over with a design of your own!

The DC-1, a new professional digital 3-D camera will hopefully hit the shelves within the next two years. The camera has a traditional SLR look and feel, except for the twin lenses mounted on the front. The camera features a square capture twin 24MP CCD (48MP per stereo image), with selectable horizontal or vertical cropping on the run to emulate traditional 6- and 7-perf 35mm film formats for those preferring not to crop images (and sacrifice resolution) themselves in post-production. The camera has high quality Zeiss lenses with an optical zoom capturing a moderate wide, normal and moderate telephoto range. The camera also features the highly sought inter-ocular adjustment ranging from slightly hypo- to slightly hyper-stereo. Rather than narrowing images exclusively with auto-convergence, the lenses can "toe-in" slightly to preserve image width at the operator's option.

Exterior features include a tripod mount screw base, integrated automatic lens covers, integrated sliding lens hoods, and traditional carry strap anchors at the top corners of the camera.

The camera has easily accessible adjustments common to the needs of professional photographers. Rather than burying these features in cumbersome electronic menus, there are convenient user interface buttons: aperture (+, -), shutter (+, -) and "T" and "B" settings, ISO (+, -), white



balance toggle, manual focus ring on left lens, manual zoom control ring on right lens, fluted inter-ocular and toe-in adjustment controls on right front, replay button, movie mode button, flash mode toggle button, mode selector ring, picture format toggle (square[full resolution], horizontal, vertical), and HDMI, AV, and synch cord (for synchronizing compatible cameras) outlets. The body of the camera is larger than virtually all digital cameras being produced, thus having plenty of surface area to accommodate these fingertip controls for people with normal sized fingers. The zoom and focus rings mounted on the left and right lenses are actually electronic controls, with micro-stops so that both lenses can synch electronically. The operation is similar, however, to old-style SLRs, and the stops are close enough together to provide small adjustments while the stops are almost unnoticeable to the operator. The HDMI outlet cord can interface with a larger stationary monitor for easier framing and reviewing of images in a studio setting.

The DC-1 has a 5X optical zoom, the producers having recognized the uselessness of a digital zoom to professional photographers. It has an integrated diffused LED flash running the width of the camera, to minimize sharp shadow effects behind subject and to minimize battery use. The camera easily adapts to electronic flash units, both mounted and stu-

dio styles, because of the traditional top mounted hot shoe, plus a pc flash control outlet, synchronized for $\frac{1}{60}$ or $\frac{1}{125}$ shutter. In full manual mode, the shutter release is almost instantaneous, relieving the frustrating delays between the pressing of the shutter release and the actuation of the exposure.

The lens mounts, while precise, do have slight alignment imperfections, since the inter-ocular and toe-in adjustments are mechanical moving parts. The imperfections only amount to a few pixels in post-production however, easily handled by alignment functions in programs like Stereo PhotoMaker.

The DC-1 produces both MPO and uncompressed twin jpg files, or the user's choice of either one to save memory. The camera's size also allows for use of a large capacity lithium-ion battery with integrated charger (off-camera charger available as well). It also boasts a center viewfinder with sight cropping indicators for the horizontal and vertical formats, and a three inch square auto-stereoscopic view screen on the back, which continually auto-converges so that adjustments can be made to the image on-the-fly. Of course, this burns voltage, but with the large capacity lithium-ion battery (possible because of the larger body), there is abundant juice to handle it.

(Continued on page 25)

Repton's Man of Mystery and His "Lifetime's Dreams of Escape to Another World"

by John Bradley

When he died, John Astle's passing was noted by only a simple entry in the local newspaper—"On May 12 1961 John William Mawson Astle passed peacefully away aged 74 years. Funeral, Repton cemetery." A retired tax collector, living in a tumbledown cottage and seemingly without close family—to the outside world his may have appeared a conventional and rather drab existence.

His estate, however, bequeathed to his friend Miss Dorothy Elliot, told a very different story. It contained a vast collection of photographs and glass negatives documenting a lively younger life spent with motorcycles and daring young women. Miss Elliott described his photographs as "capturing a lifetime's dreams of escape to another world." Most remarkably, it revealed that for nearly 40 years Astle had devoted himself

to creating elaborate erotic images—building bizarre costumes and sets and persuading his female friends to pose with him in front of the camera. And within that bizarre collection were a number of Astle's stereoscopic creations.

What little we know of John Astle has been gleaned from the public record and from correspondence by his friend Miss Elliot. She wrote to publishers after John's death encouraging them to publish his work and telling them a little about the man. After many years of searching I discovered that she also left a fascinating account of her memories of John and her experience as one of his models.

John Astle was born in 1887, in Repton, the small Derbyshire village where he lived nearly all his life. Despite its modest size, the village is well known throughout the country as the home of one of England's most prestigious private schools—Repton, founded in 1557.

John was the middle son of the schoolmaster and schoolmistress of the more modest village school. However, he and his two brothers attended the private school—presumably on a scholarship or as an act of local generosity by Repton.

In his younger days John rode a Sunbeam motorcycle and among his negatives we find pictures of him on outings with a number of young women motorcyclists. In Edwardian England they must have been regarded as a very daring group.

In 1914 John and his brothers Joseph and Reginald enlisted to fight in the Great War—joining the King's Own Yorkshire Light Infantry. In 1917 Reginald, the youngest brother,

.....
One of Astle's companions on his 1917 Sunbeam motorcycle.



.....
Transposed but uncropped, this pair reveals part of the interior of Astle's cottage/studio. A specific name for large ceremonial incense burners like this has eluded research efforts, but one collecting source calls them the "cassolette" style. Some appear in early 20th century art illustrating Roman temple themes, as in "The incense burner" by Alfonso Savini (1836-1908).



.....
Posed like classic sculpture, this model seems to represent Diana, Roman goddess of the hunt.



was killed on the Western Front in France—becoming one of the 355 former Repton pupils killed in the conflict. John was devastated by his brother's death and was unable to speak for some days—suffering “shellshock”—what we would now term post traumatic stress disorder.

On his return to the village he took up work as a tax collector and lived as a lodger in a small thatched cottage owned by the school. When, a few years later, his landlady died, the school allowed John to take over the tenancy. The cottage was small and primitive—a “two up-two down”

with a single tap and an outside lavatory.

Miss Elliot, in her memoir of John Astle tells us that he was regarded as a “man of mystery” by the villagers and the boys living in one of the school houses across the road:

The gossips noted that women visited him in his cottage. What went on in there? How the boys in the school house conjectured. They watched and waited for the door to open, applauded when the man carrying a pail or kettle went round the “back.” Should a feminine visitor enter, excitement grew. Bets were placed and calculations made as to how long she would stay. A rota was set up. Sometimes the vigil

became boring with nothing to see but a light glowing in the curtained window. The missile-throwing game was better. Speculations were made as to accuracy of aim. There were 48 little panes in each of the four windows—192 to choose from!

Miss Elliott herself knew what went on in the cottage, since she was one of his models, and a little later in her memoir she explains the mystery:

What happened inside the cottage? The visitor would be asked where she would like to sit. There were two very comfortable hand-made chairs. To ensure protection from dust which might lurk dimly, he would



.....
Minimal cropping of this view makes evident the "informal" conditions in Astle's studio, where this young woman appears to be posing as a wood nymph.

throw over the chair an exquisite piece of material which had been folded right side innermost. There was gentle concern. Was she comfortable? Warm enough? No draught? All would be 'ready for photographing' back cloth hanging from the ceiling, camera in position, instructions given for pose and garments to be worn. Then five shots were taken. Afterwards the sitter would be soothed by heavenly music played from his fine selection of records.

About 15 years ago I acquired what remained of John Astle's photographic collection. Like many such collecting adventures it was a tale of surprise, suspense and large dose of good fortune. Arriving early at a big outdoor antiques fair I found a general dealer setting up his stall. As I passed he began putting out dozens of boxes of glass negatives and piles

of hand tinted photographs. My interest was caught by some of the negatives that at first glance appeared to be stereos. Examination of a few boxes showed them not to be stereoscopic, but rather two quite different images captured side by side on the same plate. What the negatives and the prints depicted though was remarkable—scantly



.....
Cropping closer to what Astle may have had in mind produces this view, in which props like the pan pipe and drinking horn suggest a reference to Greek mythology.



Cropped and mounted, some of Astle's stereos could do well in today's view card exhibitions.

clad men and women in elaborate bizarre costumes, posed in exotic sets.

It transpired that the dealer had brought the collection to the fair to sell to a prominent photograph dealer, but the specialist had not turned up. I ended up buying as much of the collection as I could afford that morning and then visiting the general dealer at his home a few days later where I bought the rest of the collection. In subsequent years I had to

sell part of the collection and it is clear that some material had made its way on to the market a few years earlier. Nevertheless, I still hold several hundred negatives and more than a hundred hand tinted prints.

To my delight, when I began cataloguing and scanning the negatives I discovered that fifty or so were indeed stereoscopic. It appears that John used a Thornton Pickard plate camera which offered the option of

fitting a pair of stereo lenses. The photographer could then either take stereo pairs or choose to expose half of the plate at a time, thus putting two different images side by side on the plate. It was these "duplex" images that I had first seen at the antiques fair. Sadly none of his stereo prints have been found, but with the magic of a modern scanner I have been able to print these stereo negatives and bring them back to life. His stereos are probably not his most accomplished pieces, but we should be delighted that he at least dabbled

This interesting stereo portrait demonstrates how carefully Astle could control lighting despite the limitations of his rustic studio.





.....
Many of the poses (including a nude version of this shot and several other nude studies—some including the photographer), can seem more awkward than erotic today.

with the third dimension. One of John Astle's great skills was hand tinting his images and at some point I plan to tint some of the stereos in his style. Compared to his large format photos the stereos are not so bizarre—being reminiscent of risqué French stereos in the style of Jules Richard.

In an interesting twist, John Astle's photographs, which were rejected by several publishers after his death, are now valuable and sought after. Two large format tinted prints sold a few years ago in a specialist sale for £400

.....
As he aged, Astle continued to appear with his models in photographic fantasies, which could be even more bizarre in his tinted 2-D prints.



each. How delighted Miss Elliott would have been to know that the man she so clearly admired, and modeled for, was now regarded as a highly collectable photographer!

One fascinating mystery remains—which of the models in John's photographs is Miss Elliott? Although several of his boxes of glass plates

.....
Another style of tripod base incense burner appears in this exotic tinted print with a very 1920s feel to it.



had names or initials written on them, sadly the contents had been thoroughly muddled up before I obtained them. So until we find an attributed picture, Miss Elliott, like John Astle, will remain a figure of mystery.

I am very grateful to Nigel Aspdin and Brett Payne for their significant help with my research into John Astle. 📷

Dieter Lorenz

(Continued from page 6)

"Anaglyphs of Dreyer & Wendt"
 Vol. 19 No. 3

"Remembering the Kaiser Panorama:
 The Stereo Hub of a Paris Exhibition"
 Vol. 21 No. 1

"Photokina 2000: Photographic 3-D Sags,
 Digital Systems Multiply" Vol. 27 No. 3

"Kaiser Panorama Phenomenon"
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"Germany Digitized in 3-D CD Maps"
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"3-D Trends at Photokina 2002"
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"Zeiss Ikon and Stereo Photography"
 Vol. 29 No. 2

"Zeiss Ikon and Stereo Cinematography"
 Vol. 31 No. 1

— John Dennis 📷

World 3-D Film Expo III

by Lawrance Kaufman

Over sixty years after the big 1950s 3-D movie explosion, 3-D is back in the mainstream with a vengeance... and so is the World 3-D Film Expo III, September 6 through 15, 2013 at the Egyptian Theater in Hollywood, CA.

3-D technology has changed significantly since the first Expo at the Egyptian in 2003, and in keeping with the times they have partnered with RealD in presenting digital 3-D screenings the first weekend of a number of previously-unavailable movies, kicking off with a special 60th Anniversary screening of the John Wayne western *Hondo*, followed by such treasures as a 1946 Russian adaptation of *Robinson Crusoe* and a fascinating program of "European 3-D Cinema from 1935-1953" (including long-lost 3-D footage of the 1936 Berlin Olympics). Included is the 1980s 3-D movie *JAWS* 3-D in a new digital transfer. (It's worth noting that all of the above programs are only available in digital 3-D now.)

But fans of classic 35mm dual strip projection shouldn't fear. They are also screening a bonanza of one-of-a-kind prints of classics like *Kiss Me Kate*, *House of Wax*, *Revenge of the Creature* and *It Came From Outer Space*, all in their original dual-interlocked projector format with a

silver screen and polarized glasses—alongside gems like the World 3-D premieres of the Korean War drama *Dragonfly Squadron* (one of the last unseen 3-D features from the classic Fifties era) and the long-lost short *College Capers* (restored from the only surviving print in existence).

Whether your taste is Gothic Horror (*The Mad Magician*, *The Maze*), Film Noir (*I the Jury*, *Inferno*), Musicals (*The French Line*, *Those Redheads From Seattle*) or "What on Earth is That?!" (the indescribably deranged *Robot Monster* and *Gorilla at Large*)—it's all at the 3-D Expo.

As well as *Dragonfly Squadron* listed above, *Cease Fire* will be the final film on the program. This amazing historical rarity was shot on location in Korea in 3-D, something that had

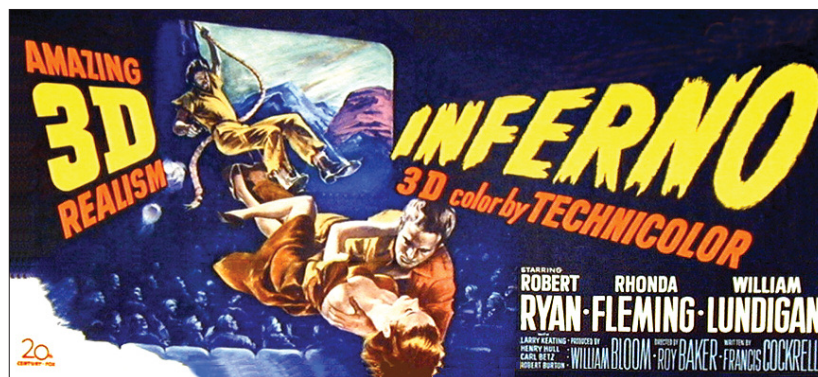


Sadly, several of the 3-D features and shorts screened at the previous Expos are no longer available—yet another reason that Expo III is a once-in-a-lifetime event, because

many of the movies showing here will never be seen projected this way again. For hardcore film-buffs, another reason not to miss the Expo is that all of the features and shorts are showing in their correct aspect ratio (many in widescreen). For the most part, these 3-D films have not

been seen in their director-intended widescreen versions since their original theatrical play-dates nearly 60 years ago!

Show times, film descriptions and passes are at <http://3-dfilmexpo.com>.



never been done in a war zone before...and hasn't been done since. Long considered a "lost" film in 3-D, this hadn't been seen in over 50 years until it screened at the 2006 Expo.



Don Your Best Bib and Tucker for the Annual SSA Dinner

One of the highlights of the upcoming 3D-Con, to be held in Traverse City, MI, will be the annual SSA dinner. The convention organizers have arranged a wonderful buffet dinner for us in a fantastic venue. But, I'd like to take a further step and transform this from a meal into more of a SSA specific event.

The Society

News from the
Stereoscopic Society of America
by David Kuntz

Several SSA members (including me) have felt that the past few SSA dinners lacked any ceremony, and didn't really connect to the individual members and activities of the SSA. For example, in a recent e-mail to me, long time SSA member Harry Richards noted that, at past SSA dinners, "Members would stand, introduce their spouse, and tell the group which folios that they were members of." I like this idea, but, depending upon how many SSA members attend the banquet, it may or may not be practical. However, I do feel strongly that, at minimum, the folio secretaries and SSA officers should be recognized and thanked for their contributions at the dinner.

What do you think? I'm interested in getting input from any SSA member as to what we can do to make the annual dinner a more memorable and enjoyable affair. I'd also like to use this event to somehow showcase the work that's being presented in the folios so as to attract more new members. Please give me your ideas.

Speedy Alpha

The Speedy Alpha folio box that I received in April contained some compelling and beautifully executed work. I'd like to share two of the

images that impressed me the most, and give their makers a chance to tell us about their work.

The first image is a beautifully constructed stereocard from David Delouchery of Kitchener, Ontario, Canada. David's cards are handcrafted in a way that makes them look like antique stereoviews. This particular card combines that artistry with an especially nice stereo image taken at Craigdarroch Castle. According to David:

Although I usually shoot 3D with my dual SDM synced A630 Canons, due to the low light in the castle, I shot this particular

David cuts photos (with registration marks applied in Photoshop) and matteboard by hand, and then hand stamps the cards to achieve a vintage look.



David Delouchery, "Craig Darroch Castle, Victoria, BC."



Nethercutt Collection. October 27, 2012



Stereograph by Philip Steinman © 2012

1931 Ford Model A, Deluxe Phaeton

image, cha-cha style with my Canon T2i. Sometimes I use StereoPhoto Maker for the alignment, but in this case I did the alignment in Photoshop. I use a template that gives me crop marks for cutting the curved shape of the image that is glued to the card. It also enables consistent title placement, and I place the titles either at the stereo window or sometimes just in front of the window. I currently use the Costco Photolab for my photographic prints. Then, I use gluestick to adhere the cut image to the card. The "inked" text that appears on the front of the card is stamped on with two custom ink stamps that I designed. The cardstock itself is heavy matte board that I hand cut with an exacto blade; the rounded corners are cut with regular scissors and sore knuckles. Each piece of 32" x 40" Matteboard allows for 49 3.5" x 6" stereocards. It takes me 7.5 minutes to produce each card after the image comes back from the lab. Although I originally started producing these cards to sell images of living history re-enactors at Civil War re-enactments, the SSA folio has given me the opportunity to continue producing these cards on various 3-D topics of interest.

The second stereoview is a closeup of a hood ornament on a Ford Model A Phaeton, taken by Philip Steinman of Encino, CA. This image struck me because it makes very pronounced and effective use of selective focus, a photographic technique that is common in flat photography, but which is rarely employed in 3D. I also thought that the warm color palette he used really reinforced the

Philip Steinman, Hood ornament, Ford Model A, Deluxe Phaeton.

antique subject matter of the photo. Philip tells us:

Some lucky LA 3D Club members, including my wife Marie and me, attended our organization's Nethercutt Silent Film outing last fall. While we were waiting for the movie house to open, we toured and photographed their marvelous automobile collection. I saw Oliver Dean making some beautiful 3D photographs (that would later win awards in our Club competition) with a tripod and his Fuji W3. I didn't have a tripod, but I had a fast lens, so I handed my compact 3-D camera (a Panasonic 3D1) to my wife in order to try something different. With my Olympus OMD and a 75mm f1.8 prime lens (150mm equivalent) I was able to isolate and shoot the unique hood ornaments of some old cars. The OMD can rattle off 10 frames a second, so a cha-cha style 3-D pan was relatively easy. The Ford Model A, Deluxe Phaeton, was a favorite, and I found that the smaller separation of about an inch worked nicely in pairing up these images in StereoPhoto Maker.

"It's worth noting that the Nethercutt Collection and Museum is a hidden treasure of Southern California, located in Sylmar. The museum was opened in 1971 to house and display the Nethercutt family's growing collection of restored, vintage automobiles. Today, hundreds of antique and classic cars, as well as a steam locomotive and private train car, are on view to the public. The family also has a private collection that includes automobile memorabilia and automated musical instruments, such as player pianos, music boxes and an impressive

5,000-piped Mighty Wurlitzer Theatre Organ.

Twice a year, the Nethercutt Collection opens its Music Room to the public and holds a very special silent film screening with live musical accompaniment. While the silent films are not in 3-D, the event should be of interest to any fan of vintage cinema. The entire presentation is unique in that the films are projected via a vintage hand cranked film projector by noted film historian and itinerant projectionist Joe Rinaudo. The past couple of years, a group of LA 3D Club members visited the Nethercutt

(Continued on page 33)

The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to meet the needs in each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and has been examined and commented upon by the other members, is removed and replaced with a new entry. The folio then continues its endless travels around the circuit. Many long distance friendships have formed among the participants in this manner over the years.

Stereo photographers who may be interested in Society membership should contact the Membership Secretary, Dan Shelley, 4366 Morning Glory Rd., Colorado Springs, CO 80920, (719) 209-2799, dshelley@dddsgn.com

Religious Camp Meetings

by Tom French

Although the origins of Religious Camp Meeting Grounds predate stereography and photography, there is still a rich history preserved in 3-D from the earliest days of stereoviews and from numerous locations across the United States.

These annual revival meetings, preserved in stereocards from the 1860s through the 1890s, were attended by thousands of people. Although the official “camp meetings” were often for a week or two only, many people stayed at the “camp ground” for the entire summer. During the winter months, the camp grounds were abandoned, tents stored, and cottages and facilities boarded up.

Cards from camp meeting grounds often show groups of well-dressed people posing in front of canvas tents or present at large religious gatherings in an open area or cov-

ered tabernacle. As the camp meeting grounds evolved over time, people replaced their tents with small cottages, often with unique architectural features. These are well preserved in the stereoscopic record as well.

It was long accepted that Religious Camp Meetings had their roots in western frontier Christianity—that as Americans moved westward, they were often without any form of organized religion. The shortage of pastors created a demand for itinerant ministers who traveled the country to fill the void. When a family,

often isolated on their plot of land, received word that a camp meeting, or revival, was being held a few miles distant, they would pack the wagon and head out. Because of the distances sometimes involved, participants often stayed for several nights in their wagons, or tents.

But over the last twenty years, that theory has been challenged with research suggesting that Religious Camp Meetings might have an earlier lineage to African Americans in Georgia and the Carolinas; to a Scottish religious festival, the “communion season,”¹ with connec-

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Chas. H. Shute & Son, “Row of Cottages on Clinton Avenue.” In the early days of the Martha’s Vineyard Camp Meetings, campers arrived by an overland route from the Norris Wharf in the Eastville section of what would become Oak Bluffs and entered the grounds through Clinton Avenue, a tree-filled broad promenade that would eventually be flanked by some of the grandest Carpenter Gothic style cottages on the grounds. The cottages were generally Gothic (pointed arch) and Romanesque (round arch) configurations. As the area surrounding the Campground was developed as a summer resort, other access points became more practical and Clinton Avenue enjoyed a quieter park-like setting (Courtesy of Doug Ulwick, Oak Bluffs, MA)





S. F. Adams, "Row of Tents on Fourth Street Avenue." The campers in this area of the Martha's Vineyard Camp Meeting Association Campground came from New Bedford where they attended the Fourth Street Methodist Church, hence the Street/Avenue name. When they first attended the camp meetings, they shared a society tent in the main circle in front of the preachers' stand. Later, they moved, as a group, to this area where they established family tents. The residents of Fourth Street Avenue were the last holdouts to live in tents until 1914 (Courtesy of Russ and Sally Dagnall, Tallmadge, OH).

tions to the Reformation in the 16th century; and to the Second Great Awakening, an American revival movement often credited with the growth of Protestant denominations in the early nineteenth century and characterized by the popularity of camp meetings.²

One of the earliest large gatherings was at Cane Ridge, Kentucky, in 1801, where ten to twenty-five thou-

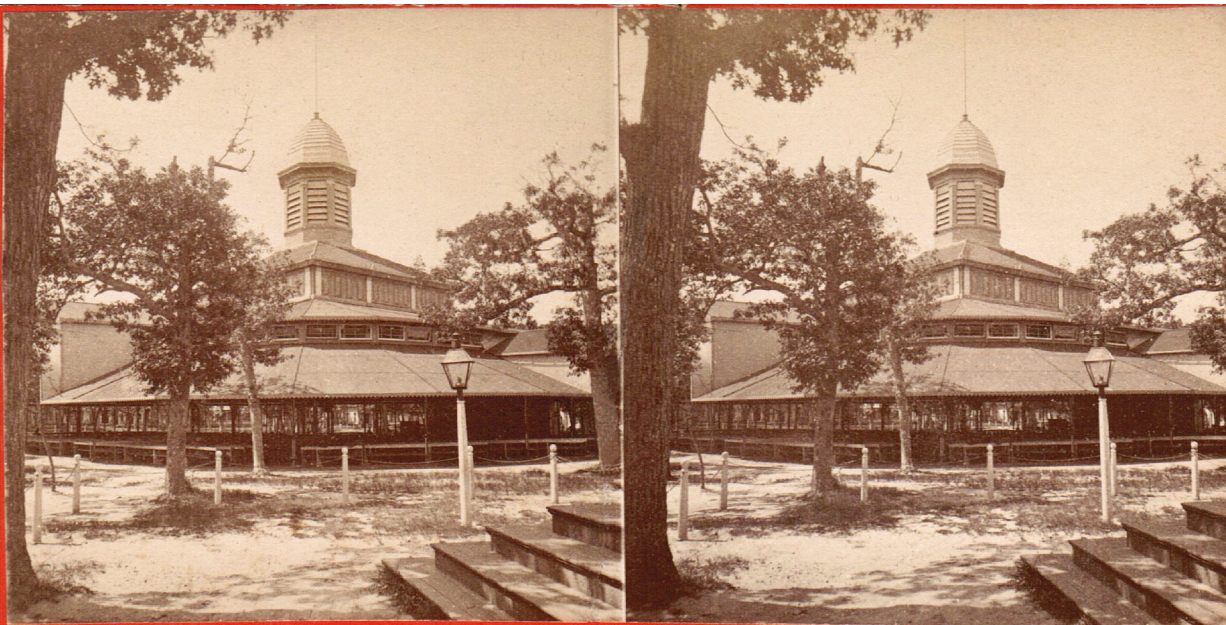
sand people met for six days at a time when nearby Lexington had a population of only two thousand.³ The movement grew through the

century and resulted in a significant growth of organized religious participation, especially in the Methodist church, which grew from 2,800 in 1800 to over a million by 1844.⁴

For many denominations and churches, the revivals evolved into annual affairs often held in the same location on land owned by the church. There appears to have been

Woodward & Son, "Worshippers Inside the Tent Tabernacle, Martha's Vineyard Camp Meeting Association." The first religious Camp Meeting held under a grove of trees in what would eventually become Oak Bluffs was in August of 1835 and was such a success that it became an annual event. It was speculated that the growing popularity of the event led to the demise of the trees as the soil was compacted over time. By 1870, the canvas "Tabernacle" was erected to provide shade and shelter for the masses. It was used until the 1878 season. This view of the crowd was taken from the "Preacher's Stand" that had been constructed in 1859 (Courtesy of Martha's Vineyard Camp Meeting Association).





No. 73. Methodist Tabernacle.

an explosion of camp meeting grounds after the Civil War, with organized events by multiple denominations. By the mid-1870s, the Northeast was referred to as the “burned-over district” because of the ubiquitous nature of revivals that traversed the area.

The three camp meeting grounds featured in this article (Wesleyan Grove on Martha’s Vineyard, Chautauqua in Western New York, and those in the Thousand Islands on the St. Lawrence River) were all located on the water, and in their early days access for all three was most easily, if not exclusively, obtained by boat or steamer. This also presented a problem in that church leaders in all three locations believed that no business should be conducted on the Sabbath. Therefore, ironically, boats and steamers laden with Sunday pilgrims were not allowed to dock at camp meeting ground facilities. Entrance had to be planned ahead or obtained clandestinely.

Wesleyan Grove, a much-imitated annual camp meeting, was one of the earliest with a significant stereoscopic record. Established in 1835, this Methodist revival began with nine “society tents” (as well as a preacher’s tent) and grew to include a meal tent and family tents. Within thirteen years, there were a hundred tents and 3,500 to 4,000 participants. Eventually, people began building small cottages—a new and unique American building type character-

R. G. Shute No. 73, “Methodist Tabernacle.” Also known as the Iron Tabernacle, Martha’s Vineyard Camp Meeting Association. Faced with maintenance issues with the canvas Tabernacle and inspired by a permanent structure erected by the nearby Baptist Camp Meeting, the Camp Meeting Association held a design competition for a new wooden Tabernacle. When the bidding came in far above their \$7,200 budget, campground John W. Hoyt and his firm Dwight and Hoyt from Springfield, Massachusetts, proposed an iron structure to be built within the budget limit. It was completed for the 1879 season and still stands today as the centerpiece of the Campground, now officially recognized as a National Landmark (Courtesy of Doug Ulwick, Oak Bluffs, MA).

ized by odd, disproportionate sizes and scales, Gothic architectural features, and extensive scrollwork or gingerbread (See view “Row of Cottages on Clinton Avenue”). Known as “Carpenter’s Gothic” or “Martha’s Vineyard Campground Cottage,” many were built by ship builders when the whaling industry declined with the discovery of oil in 1859.⁵

By the late 1860s, there were over 700 structures, 250 cottages, and 570 tents with about 4000 people living on the grounds for the summer and ten to fifteen thousand more for the actual two-week revival.^{6&7} People came from all over the Northeast, turning a grove of trees into a small city replete with a newspaper (*The Campmeeting Herald*), photographers, barbers, refreshment stands, and a post office. Multiple services were held daily along with prayer meetings. It became one of the largest and most well-known camp meetings in the country, with over a hundred ministers who preached more than five hundred sermons and oversaw 1,150 conversions in one year alone.⁸

Another influential northeastern movement was Chautauqua—or the

Chautauqua Lake Sunday School Assembly, as it was originally known. Founded in 1874 on Chautauqua Lake in Western New York, south of Buffalo, it was different than many camp meetings because it included educational opportunities other than religious including “academic subjects, music, art and physical education.”⁹ Although other established campgrounds also provided educational opportunities, Chautauqua appears to have been the first and the most extensive.

Although Chautauqua could be reached by wagon, horse, or foot, in its earliest days, it was most easily accessed by boat.¹⁰ Upon arrival, visitors would walk by Palestine Park, a scale model of the Holy Land (See view “Palestine Park—At Fairpoint—Chautauqua Lake”), complete with representations of Jerusalem, surrounding hills, a large pile of rocks for Mount Hermon, a stream depicting the River Jordan that flows into the Dead Sea, and a number of markers for the Mount of Olives, the Town of Bethany, Jacob’s Well, and other biblically important places. Originally laid out as a visual aid for Sunday School, the entrance came to



L. E. Walker, Chautauqua Lake Scenery, "Dr. J. H. Vincent's Tent — At Chautauqua." A promotional Chautauqua label on the back of this card dates from around 1882. It is also titled "Tent Life at Chautauqua" on a duplicate card. Dr. Vincent was a founder of Chautauqua and later a Bishop of the Methodist Episcopal Church. This tent/cottage has since been razed. The location is now referred to as "The Bishop's Garden." From The Chautauqua Institution Archives, Oliver Archives Center. Their collection of almost 200 stereoviews can be found online at www.ciweb.org search for stereo and view (2 words).

ed and changed over its 138-year history.

Another distinction for Chautauqua is that it grew into a national movement. In addition to "Daughter Chautauquas," often started through the Chautauqua Literary and Scien-

represent a journey to the Holy Land for arriving guests.

Although Chautauqua eventually became easily accessible by road and trolley, Palestine Park still exists to this day, though it has been renovat-

Hoard & Laidler, Chautauqua Lake Views, "Fairpoint Camp Grounds" The opening service of the first Chautauqua on August, 4, 1874, was held at this location, now Miller Park. The original speakers stand can be seen in front of the benches. Wooden boxes filled with dirt were placed on top of the wooden poles. Pine knots were burned on these to furnish light. From The Chautauqua Institution Archives, Oliver Archives Center.





PALESTINE PARK—AT FAIRPOINT—CHAUTAUQUA LAKE

tific Circle, there were a number of unaffiliated "circuit Chautauquas" that traveled the country as a string of lecturers and entertainers. A tent was raised, and as one day's program finished, the presenters would travel on to the next location where another tent had also been readied. Each day's activities would be replaced by the next. So, there was not one large troop, but a string of lecturers and entertainers. After the circuit had finished in a town, the tent would be pulled and set up in time for the first day events in another town.

With the growth of popularity in American Camp Meeting Grounds and Chautauquas, as well as the burgeoning of the tourist industry in the late nineteenth century, many camp meetings saw expansion beyond their religious roots, with grand hotels, tourist attractions, commercial enterprises and sister communities popping up next door. Oak Bluffs on Martha's Vineyard, a planned resort with no religious affiliation, was laid out in 1867. Its buildings utilize many of the architectural elements of its neighbor, Wesleyan Grove.

The Thousand Islands*, a tourist destination along the St. Lawrence River since the 1870s, and the focus of several significant stereoview col-

L.E. Walker, Chautauqua Lake Scenery, "Palestine Park — At Fairpoint — Chautauqua Lake." Visitors arriving to Chautauqua by water would walk past Palestine Park, a scale model of the Holy Land. Features of the Park are marked with flags. The old Auditorium and other buildings at "Fair Point" are partially visible through the trees. A handwritten notation on the back of this card reads, "Note the old building at the boat landing I saw this in 1885 T Hall." From The Chautauqua Institution Archives, Oliver Archives Center.

lections including this author's,** had at least six campgrounds by 1880 sponsored by Methodist, Presbyterian, Baptists, and Universalist groups. (See SW Vol. 36 No. 5, page 18.)

Summerland Island was perhaps the earliest, purchased in 1871 by three Universalist ministers for summer cottages and religious meetings (one of the founders, James Minton Pullman, was brother to George Pullman, the wealthy industrialist of the Pullman Palace Car Company). Frederic Remington, the American painter and sculptor famous for his depictions of the old American West, also frequented the island.

Thousand Island Park, established in 1875 by a group of Methodist ministers, was perhaps the most populous and continues to be the largest community in the 1000 Islands with religious roots. Like many camp meeting grounds, it began as a community of tents. One local paper estimated the number of tents at over 500 by 1877.

Many tents were set up on platforms and had small wooden buildings behind them for a summer kitchen and winter storage. Often, these platforms would become the footprint for a cottage. Some of today's cottages still exhibit this initial narrow construction. Over the years, people would add a porch and other rooms. In many cottages, a little architectural investigation might reveal the original platform.

Although many religious camp meeting grounds boast a rich ecumenical history (Wesleyan Grove prided itself on visitors and ministers from other denominations, and of course, Chautauqua was known for its educational opportunities), Thousand Island Park has an especially distinct and religiously diverse history. The Reverend Henry H. Garnet, a militant, African-American abolitionist, preached at Thousand Island Park sometime in the late 1870s, in the early years of the Park's existence. Although the topic of Garnet's sermon at the Park is unknown, there were a number of



DEAN COTTAGE—AT FAIRPOINT.

societies formed at the Park to help former slaves.¹¹

There are several views of the Fisk Jubilee Singers at Thousand Island Park, which are frequently available

L.E. Walker, Chautauqua Lake Scenery, c 1878, "Dean Cottage—At Fairpoint." Note the garland hanging along the third story balcony. A type written label on the back indicates that the cottage was replaced with a more modern yet similar structure sometime after 1895. According to the notation, it was used as a club house for the women's club, but torn down in 1929 and replaced with the current structure at the corner of Janes and South Lake Drive From The Chautauqua Institution Archives, Oliver Archives Center.

George G. Johnson, "Rev. Rich'd Newton and Children's Day." A handwritten notation on the back indicates the title and a date of 1875. Taken from the original speakers stand, the view shows an unidentified older gentleman surrounded by a large group of children. From The Chautauqua Institution Archives, Oliver Archives Center

through various online venues. The Fisk Jubilee Singers are an African-American a cappella group founded





in 1871 to raise funds for Fisk University in Nashville. They toured quite extensively, and by 1873 they were touring not only the United States, but Europe as well. The Fisk Jubilee Singers are still performing today.

Like Chautauqua, Thousand Island Park hosted lectures and educational seminars. Perhaps that is the expla-

A.C. McIntyre, *Scenery Among the Thousand Islands*, "Jewish Tabernacle." Taken in the Tabernacle Tent at Thousand Island Park. Note what appears to be a replica of the Ark of the Covenant (see box with angelic figures on top) behind the menorah in the center of the photo. Reports from the period indicate that the 80x115 foot Tabernacle Tent had seating for 3000 people. From its inception, Thousand Island Park has hosted interdenominational lectures and educational seminars.

nation behind the *Jewish Tabernacle* card taken in the Tabernacle tent at Thousand Island Park (See view "*Jewish Tabernacle*"). Behind the menorah

in the center of the photo, there appears to be a replica of the Ark of the Covenant (see box with angelic figures on top), the chest used to hold the tablets of the Ten Commandments. The Jewish Tabernacle was the tent-like structure that served the Israelites as a sanctuary during their wanderings in the wilderness and would have included a place for the Ark. Many depictions of the Ark show it with rods on

A.C. McIntyre, *Scenery Among the Thousand Islands*, "TIP." A similar card with these individuals and tent is titled "Camp at TI Park". Delta Kappa Epsilon was a fraternity founded at Yale in 1844. Note the name on the chest in the tent — Geo. W. Peck, Syracuse, NY. According to the national office of DKE, George Wesley Peck was a member of Phi Gamma Chapter (Syracuse University), Class of 1878. He was President of Hedding College from 1878 to 1882 (Hedding Merged with Illinois Wesleyan University in 1930). Records indicate that Peck returned to Thousand Island Park in later years as a featured speaker. His descendants still own property in the community.





A.C. McIntyre, *Scenery Among the Thousand Islands*, "Thousand Island Park." The first shelters on T.I. Park in 1875 were mostly tents. By the time of the dedication on July 21, there were only five cottages, but 64 tents. By 1877, the tent population was estimated to be at least 150 and maybe as high as over 500, depending on the source.

either side for carrying—much like several objects in the view.

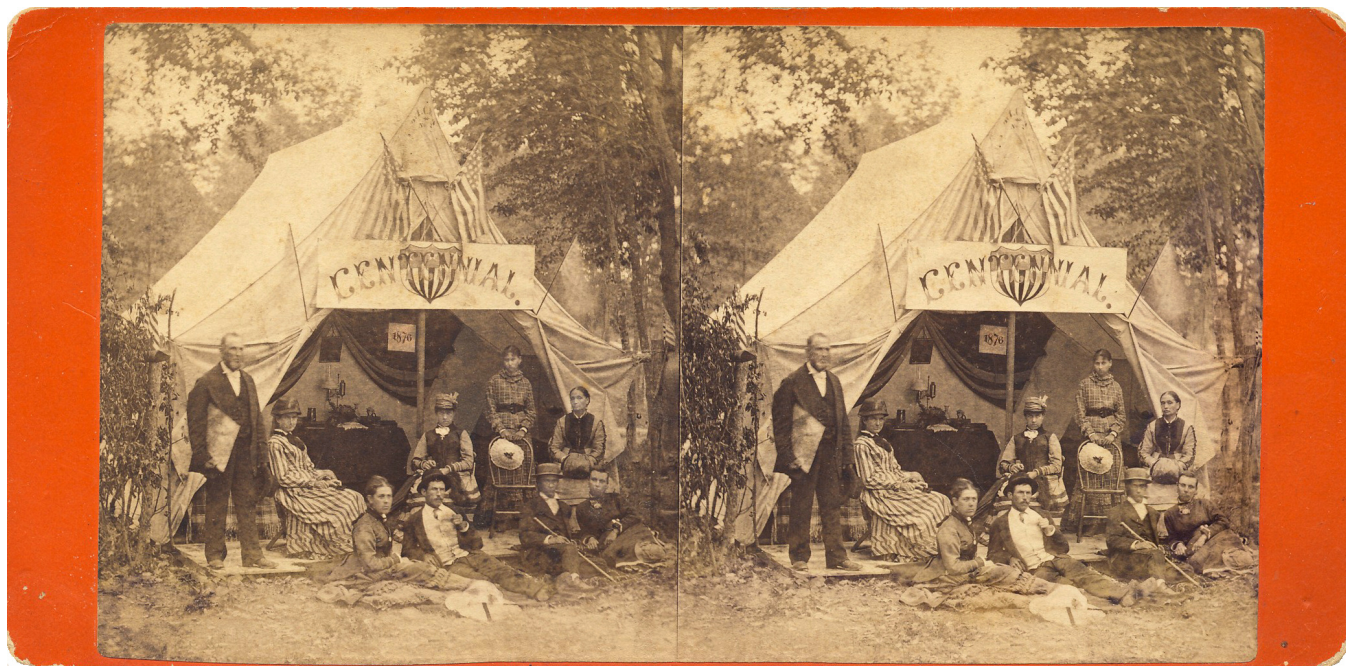
Finally, though not known to be recorded in the stereoscopic record, Thousand Island Park was visited by the revered Hindu Swami Vivekananda in 1895 for eight weeks where he taught and rested from a long tour of speaking engagements. Vivekananda, a Calcutta-born monk, was an influential leader of Hinduism and is often credited with raising the status of Hinduism as a

world religion. He also influenced many well-known figures of the last century including Leo Tolstoy, John D. Rockefeller, and George Harrison, among others. (Harrison is on record as saying that the origins of his song, *My Sweet Lord*, "came from Swami Vivekananda.") J.D. Salinger was also

an adherent to Vivekananda's teachings and is known to have summered in Thousand Island Park during the 1950s. Vivekananda also is credited with popularizing yoga in the west, though not as a fitness regiment but as "the realization of God."¹² The cottage where Vivekananda stayed is a noted Hindu retreat maintained by the Ramakrishna-Vivekananda Center of New York.

A.C. McIntyre, *Scenery Among the Thousand Islands*, "Cooper Cottage 1000 Island Park." This iconic structure of Thousand Island Park is known as the Iron Cottage because of its metal siding. Built prior to 1885, it is famous for surviving two significant fires that destroyed everything around it. It still stands in this location along with the large boulder in front.





Westminster Park, another camp meeting significantly photographed in stereo, was the Presbyterian effort at a religious retreat in the Thousand Islands, though it is this writer's opinion that at least one of its founders was more interested in profit than religion. The community was incorporated at least three times in fifteen years, with Andrew Cornell, a local businessman, storeowner, and land speculator, involved in all three transactions. At one point he and his business partner owned all the American islands in a thirty-mile stretch of the river—hundreds of islands ranging in size from a few square feet to several square miles.

Other religious campgrounds in the 1000 Islands include the Methodist International Camp Ground established jointly by Methodists in the United States and Canada in 1874 near Morristown, NY; the St. Lawrence Union Camp Ground, a Methodist camp at Butter-nut Bay near Brockville, Ontario, established in 1875; and the Round Island Association, established by Baptists in 1879 near Clayton, NY. Although views exist of the large hotel & cottages on Round Island, as well as a hotel east of Morristown, views of the “camp grounds” at these three locations appear to be rare.

The Round Island Association was established as a “cottage park.” And by July of 1883, the Watertown Daily Times reported that it “was not making any pretense of being a reli-

gious resort.” The era of the grand hotel was beginning, as noted by substantial hotels in nearby resort communities and on the actual grounds at Round Island, Westminster Park, and Thousand Island Park. Most the hotels of the region are documented substantially in stereoviews.

As religious camp meeting grounds evolved into and through the twentieth century, many lost their spiritual purpose. Others succumbed to fire or difficult economic times. But many survive with annual meetings and ecclesiastical activities, and many remain as secular communities and summer resorts. A fair number (including Wesleyan Grove, Chautauqua, and Thousand Island Park) are listed on the National Register of Historic Places. Wesleyan Grove and Chautauqua are also listed as National Historic Landmarks because of their importance in “representing... an important theme in the history of the Nation”¹³—a history that has been recorded extensively in the stereoviews of the late nineteenth century.

Tom French is the author of River Views: A History of the 1000 Islands in 3-D, a Silver Medal winner as the Best Non-Fiction in the Northeast in the

A.C. McIntyre, Scenery Among the Thousand Islands (untitled). Believed to be taken in 1876 at Thousand Island Park. The letters T.I.C.M.A. (for Thousand Island Camp Meeting Association) are stenciled in the peak of the tent. The Association rented tents ranging in sizes from 8x8 without a floor to 18x30 with a floor for prices ranging from \$3 to \$20.50 for fourteen days. Also available for rent were single cot bedsteads (\$1.00), single mattresses of straw or sea grass (\$1.00), pillows of sea grass (without cases, \$.25), bunks (\$.75), small tables, chairs, and wash-stands (all \$1.00) and looking glasses (\$.50).

2012 Independent Book Publishers Awards, as well as “A.C. McIntyre – First Photographer of the Thousand Islands” in Stereo World Vol. 36 No. 5.

Notes

*The 1000 Islands (actually close to 2000 individual islands) is a fifty-mile stretch of the St. Lawrence River formed where the waters of the Great Lakes empty from the eastern end of Lake Ontario. The border between the United States and Canada splits this section of the river, which ranges in width from ten miles at its widest point to about a mile further downriver.

**Jack Brown of Mallorytown, Ontario, has been collecting stereoviews since the 1960s. His collection numbers in the thousands, with many views beyond the 1000 Islands, including Ontario, Canada, and photographers James Esson, of Preston, Ontario, and A.C. McIntyre. Dan Grant began collecting in the 1970s. His collection numbers close to a thousand with a majority of cards by A.C. McIntyre. Both individuals have been instrumental in my research of stereocards of the Thousand Islands region.

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Service, accessed March 18, 2013, www.nps.gov/nhl/qa.htm#4.

I would like to thank Doug Ulwick & Sally Dagnall of Martha's Vineyard, and Jonathan Schmitz & Amanda Holt of the Chautauqua Institution for their help not only in obtaining the stereoviews, but also for their assistance in providing valuable information and reviewing the article for historical accuracy. 📷

A Stereographer's Dream

(Continued from page 7)

If the camera is produced, it could easily be expected to command prices in excess of \$1,000, and would certainly enjoy a great following from serious stereographers dissatisfied with digital products of the past.

The DC-1 (Dream Camera - 1) is, as you may have begun to suspect, only a dream at the time of this writing (spring 2013). It seems from this stereo photographer's viewpoint that the manufacturers have bypassed the one source (long-time stereographers) that could help them to

design ideal products with wide appeal. Perhaps they will have a moment of great clarity and seek out some of us to provide guidance in their prototyping activities. Sure would be fun and, I believe, productive for the craft we love and profitable for the camera producer. What do you think?

Robert Stretcher
Huntsville, Texas
www.3dclarity.net 📷

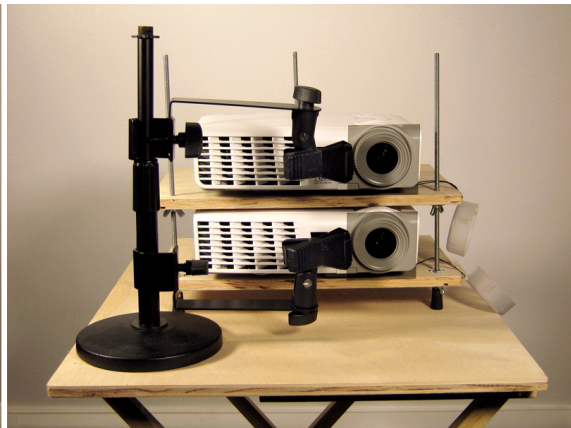
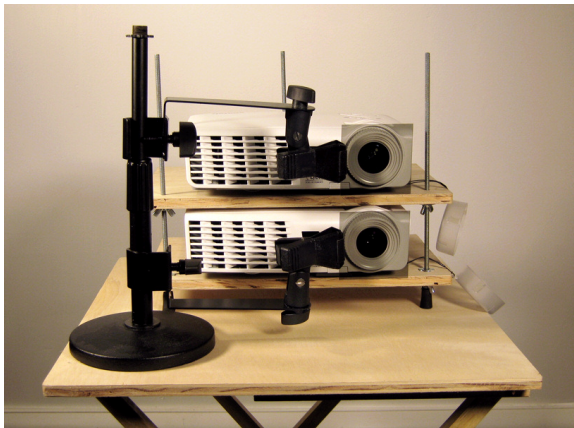
There's not much left...

...time (or pie) to register for this year's 3D-Con.



Hey, don't worry, it's the Cherry Capital of the world, they'll make more pie!

Check for updates and news at:
www.stereoworld.org/2013 or www.3d-con.com



.....
The completed DIY dual projector stand with the DIY filter holder in position.
.....

The DIY Dual Projector Stand and Filter Holder

by Jeff Boller

Digital dual projector systems can be difficult to manage compared to their single projector active shutter cousins. Besides requiring two identical projectors and a silver-coated screen, dual projector systems have the additional challenge of displaying two perfectly aligned images on the screen at the same time.

These two projects, the DIY dual projector stand and the DIY filter holder, don't completely eliminate the headaches surrounding dual projector systems. However, they make projector setup about as pleasant as it can be—and they're easy on the wallet as well.

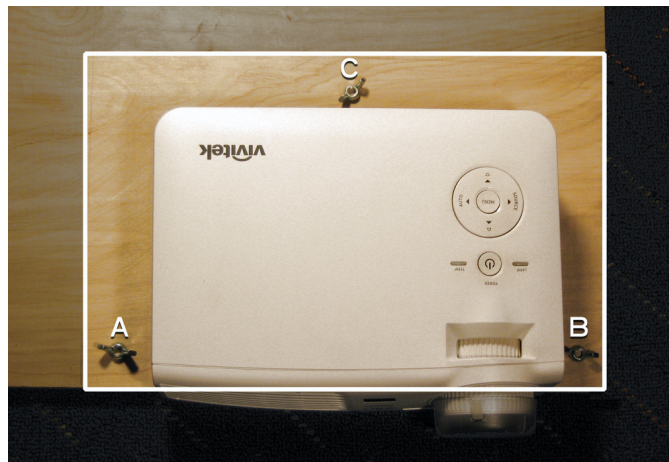
DIY Dual Projector Stand

The DIY dual projector stand can be built for around \$20 and rivals commercial stands costing hundreds of dollars more. A saw and drill are required in addition to these parts:

- 1ea. 2'x2' birch or oak wood, 1/2" thick
- 3ea. 1/4" screw rod
- 3ea. rubber stoppers 9/16" x 3/8"
- 3ea. 1/4"-20 x 5/16 t-nut
- 6ea. 1/4" wing nut
- 6ea. 1/4" washer, 1" wide

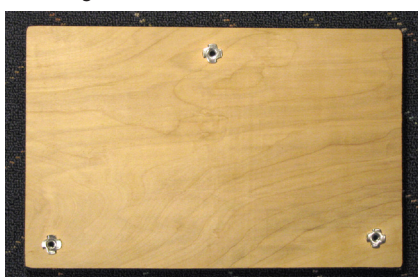
The shelf dimensions in the DIY projector stand are dependent on the

size of your projector. Figure 1 shows a projector on a piece of uncut wood. When marking the wood, the projector's lens should be sticking out over the front edge of the shelf. Mark three holes (A, B, and C) where the screw rods will go. Each hole should be located 1" from the edge of the wood. Be sure there is enough space



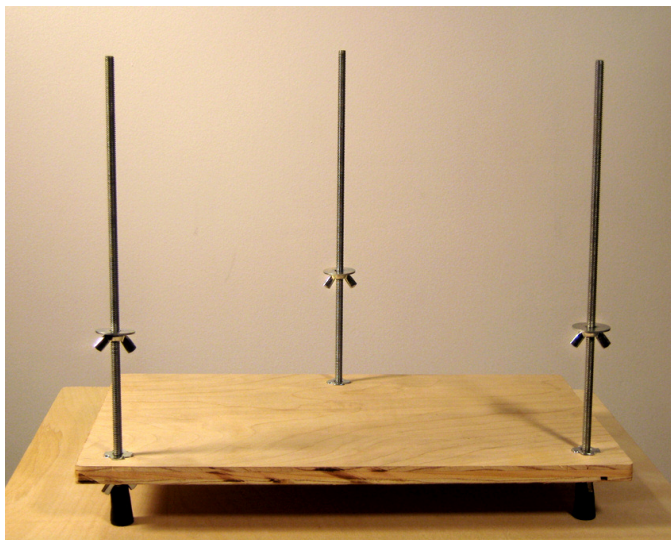
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Fig. 1.
.....

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Fig. 2.
.....



.....
Fig. 3.
.....

.....
Fig. 4.



.....
Fig. 5.



for your hand to turn the wing nut near the projector. If hole C is blocking an input on the back of the projector, make the shelf deeper and move hole C further back.

After determining the size, cut two pieces of wood with those dimensions. Drill $\frac{1}{4}$ " holes through the A, B, and C markings in both pieces of wood. Hammer the t-nuts into the top side of the bottom shelf (Figure 2).

Drill a $\frac{7}{32}$ " hole halfway through each rubber stopper. Put a rubber stopper, wing nut, and washer onto each screw rod, then screw all of the rods into the underside of the bottom shelf (Figure 3).

Now flip the stand over and put a wing nut and washer onto each screw rod as shown in Figure 4. Place the top shelf onto the screw rods (Figure 5), and you're ready to go!

Adjusting the DIY Dual Projector Stand

Even under the best of circumstances, aligning projectors is a tricky task. Here's an approach with the DIY dual projector stand that will minimize your frustration:

.....
The completed DIY filter holder.



1. Remove the top shelf from the stand.

2. Place a projector on the bottom shelf while making sure the lens is hanging over the front edge of the shelf. The projector's leveling feet should be completely retracted.

3. Project a test image.

4. Adjust the projector's location, focus, and keystone setting until the image is perfectly rectangular without geometric distortion. Use the screw rods to raise or tilt the projector as needed. It may be necessary to adjust the screen as well.

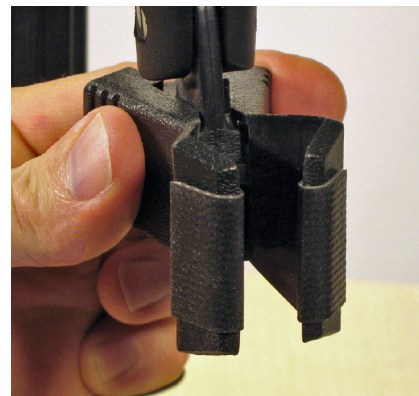
5. Once you are satisfied with the projector's image, lock the position by raising the bottom shelf's wing nuts as high as they will go.

6. Attach the top shelf to the stand. Use the top shelf's wing nuts to set the shelf at a proper height. It's best to keep the projectors as close together as possible.

7. Place the second projector on the top shelf, with the lens hanging over the front edge. The projector's leveling feet should be completely retracted.

(Continued on page 32)

.....
Fig. 6.



View Magic Returns—Over/Under Isn't Over

Introduced in 1992, the View Magic over/under mirror stereoscope is again available thanks to Berezin Stereo Photography Products and the potential of the device for viewing image pairs on the screens of tablets, laptops and computers as well as print pairs. Having no optics to enlarge the image on even low resolution screens, it also makes possible the use of the full screen area on many devices, with horizontal images stacked left below and right above. (See *SW* Vol. 19 No. 1, page 32.)

For images already in the side by side format, StereoPhoto Maker

can be used to place the images in over/under format. This is also an ideal way to view stereo panoramas as wide static pairs or to pan through a full 360° image. The front surface mirrors are at fixed angles, making four inches the maximum image height, but shorter images can be viewed as long as they are centered

on the four inch vertical separation. The viewer's overall dimensions are 17cm x 12.4cm x

5cm deep. The 19mm x 29mm eye holes allow viewing of 4 x 6 inch pairs even when the viewer is held an inch or two away from the face.

NewViews

Current Information on Stereo Today

by David Starkman & John Dennis



The View Magic, invented by Dennis Brown in the early '90s for over/under print pairs, returns for 3-D on digital screens.

The View Magic Basic Model is \$49.95 from www.berezin.com/3d/viewmagic.htm with a large print model available for \$69.95

DDD licenses TriDef 3-D to Gadmei for glasses-free 3-D tablets

DDD Group plc announced in March that they had licensed TriDef 3-D Mobile content solutions to Chinese manufacturer Qingyuan Gadmei Electronics Technology Co. Ltd for new glasses-free 3-D tablets. Gadmei's E8-3D 8" tablets will use the TriDef 3-D video SDK to convert 2-D videos into 3-D. The 8" high definition screens provide 3-D viewing without the need to wear glasses.

They are expected to launch in the second quarter of 2013.

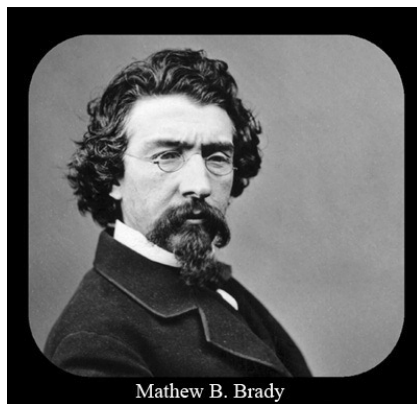
DDD's TriDef 3-D Mobile solution also includes automatic 3-D game conversion, which is expected to be included in next generation 3-D Gadmei tablets. TriDef 3-D Mobile allows over 30 of the latest mobile games to be played in stereoscopic 3-D "off the shelf", even though the game was not specifically developed

for 3-D. The Gadmei tablets are also compatible with the soon-to-be-released Yabazam 3-D Android app that provides access to the original 3-D programming available via DDD's Yabazam content portal, which already offers over 80 streaming 3-D movie titles for viewing on 3-D consumer devices.

Civil War 1861 & 1862 V-M Reels

Original Civil War stereo photography of Gardner, Brady, Osborn & Durbec, and others have been restored and formatted on View-Master reels. Using the original negatives at the Library of Congress, National Archives, and private collections, the Center for Civil War photography has assembled some of the best stereo views for 1861 and 1862. The set includes two reels, 1861 and 1862 for a total of 14 images, housed in archival sleeves along with a View-Master Model L viewer (with CCWR decal applied on the rear).

Listed in the CCWP online store under "CDs and DVDs," the reels contain subject matter from views of battlefield wounded and dead, Lincoln visiting General McClellan at Antietam, war-ravaged camps and



Mathew B. Brady

cities, and a remarkable self-portrait of photographer Matthew Brady. They can be ordered at the CCWP website: <http://shop.civilwarphotography.org/Viewmaster-with-1861-and-1862-Photo-Reels.html>.

Free 3-D Book Download

The book that Barry G. Blundell published at the beginning of 2011 (*3D Displays and Spatial Interaction, Vol I*) has now been made available for free download from his website: www.barrygblundell.com. The book can be downloaded in two parts, the first PDF file contains the Front Matter plus Chapters 1 through to 4, and the second file contains Chapters 5 through to 9, the Appendix, and an extensive reference list (comprising just over 700 references). The book is the first volume of this work (it's just over 400 pages long.) The second volume is currently being worked on. Being the first volume, the book lays some basic foundations.

View-Master Historic Marker

An Oregon State Historic Marker will be placed at Oregon Caves National Monument to commemorate this site as the place where the View-Master story began. This is the spot where View-Master inventor William Gruber met Harold Graves, the manager of the Sawyer's Post Card Company, the enterprise that would put the View-Master into production. Both of these individuals were Oregon residents and the View-Master was first produced in Portland, Oregon. (See SW Vol. 11 No. 1.)

2013 marks the 75th anniversary of the day Gruber and Graves met at Oregon Caves when Graves noticed the paired Kodak Bantam Special cameras Gruber was using for stereo photography. They had their first discussions in the Oregon Caves Chateau (shown on Reel #91) about production of the View-Master system of paper reels in which multiple pairs of color transparencies would be mounted. After growing interest by local supporters of Oregon Caves to install a historic marker in the fall of 2013 to celebrate this famous Oregon product where the story began, the proposal passed.



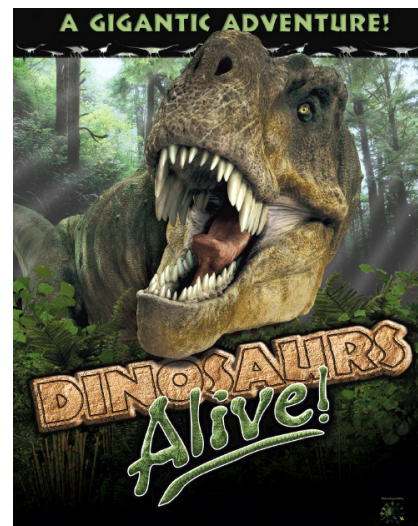
The design and wording of the View-Master Historic Marker isn't known yet, but this shape would frame the text nicely.

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.

Outdoor Dino 3-D

D3D Cinema announced their latest digital 3-D theater installation at Field Station: Dinosaurs. Located just outside New York City in Secaucus NJ, Field Station is a world class science attraction that combines state-of-the-art robotics with the latest science to provide audiences with one of the world's most realistic dinosaur experiences. An outdoor venue, Field Station: Dinosaurs operates annually from spring through fall. D3D Cinema will install a 2K resolution, cinema-quality digital 3-D system, along with Dolby Digital 5.1 audio, into a new seasonal theater. Field Station will open the new theater with *Dinosaurs Alive! 3D*, a production of D3D's sister company Giant Screen Films.

Containing more than thirty life-sized, realistic dinosaurs (including the *Argentinosaurus*, the largest animatronic dinosaur ever made meas-



uring ninety feet in length), Field Station: Dinosaurs' commitment to entertainment through technology will be bolstered by the addition of the new 3-D theater. See <http://fieldstationdinosaurs.com>.

Paramount 3-D Movies Headed for 3DGo

Sensio Technologies announced that it has signed a 3-D video-on-demand (VOD) licensing agreement with Paramount Pictures to make select 3-D movies available for on-demand rental on its 3DGo service. Select 3-D Paramount movies will be available across the U.S. starting in April on Sensio-enabled devices.

3DGo is a dedicated 3-D transactional VOD service that delivers a large selection of high-quality 3-D content, including Hollywood block-

busters, documentaries and alternative content to consumers whose 3DTVs support the Sensio Hi-Fi 3-D technology. Paramount 3-D titles coming soon to the on-demand rental service include *Transformers: Dark of the Moon*, DreamWorks Animation's *Kung Fu Panda 2*, *Justin Bieber: Never Say Never*, *Top Gun* and *Hugo*. Sensio recently announced a similar licensing agreement with Walt Disney Studios. See http://sensio.tv/medias/press_releases.

HD Makeover of Spiderman 3-D Ride

Universal Orlando Resort re-opened *The Amazing Adventures of Spider-Man* on Thursday, March 8, 2012 featuring all-new 4K digital high-definition animation, a new musical score and all-new 3-D "Spider-Vision" glasses. The enhancements will transform what is already one of the most popular theme park attractions ever created into what will feel like an all-new adventure. (See SW Vol. 27 No. 1.) The newly reanimated, high-definition experience will unfold within the attraction's towering visual spaces. The enhancements will allow guests to experience details they've never been able to before, from the flames spewing

from Hobgoblin's pumpkins to the electricity arching through Electro's body to the stitching on Spider-Man's gloves.

Legendary comic book icon and Spider-Man co-creator Stan Lee makes a cameo appearance in the new film animation. The action is more life-like than ever. Guests will actually see the movement of the characters' muscles and the changes in their facial expressions. Lighting, sets, graphics, props and even scenic detail have been updated to further enhance the animation's improvements. See www.universalorlando.com/spider-man.

(NewViews continues on page 31)

THE CIVIL WAR IN PHOTOGRAPHS

New Perspectives from the Robin Stanford Collection



An Amazing Collection

review by John J. Richter

As a long time Civil War stereo view collector and history buff, the first thing I do when checking out a new book is look at the photo credits. In doing this years ago with *The Civil War in Depth Volume II* by Bob Zeller, I first became aware of Robin Stanford's amazing collection. It looked as if half the views in the book were hers! I was intrigued. Who was this person, and how did she acquire so many rare views? It wasn't long until I finally got to meet her at one of The Center for Civil War Photography's annual seminars.

Robin started out like most collectors, collecting views on various subjects; it was later, fueled by her interest in history, that she concentrated

on the Civil

War and early Texas views.

Her collection was built like mine and so many others in the pre eBay era, through phone auctions and dealers. As any longtime stereo collector knows, we eagerly awaited each new issue of *Stereo World* to arrive. Inside would be half a dozen inserts listing various phone auctions. Poring over the descriptions, we would make note of any that sounded interesting. The next step was sending for Xeroxes, as the inserts had no illustrations. Once these were in hand, you made your choices and waited for the night of the auction. You phoned in your bid and were told if you had the high bid. The auction would usually end around 9:00 that night and then the five minute rule would go into effect. If there were no further phone calls placed within five minutes, the auction was over. If there were, the auction timer was reset. With spirited bidding, most stretched into the wee hours of the morning, with gamesmanship in trying to determine how long to wait between checking on your bids. Waiting too long ran the risk of being shut out and checking too soon and often, just lengthened the auction for someone else to outbid you. Robin was very good at it.

Most Civil War collectors would be delighted in getting the occasional Gardner or Brady to add to their collection. Robin acquired those in quantity but dug much deeper, picking up obscure views by Barnard, Brown, Carbutt, Cooley, Stacy, Hubbard & Mix, Osborn & Durbec, the Weavers, and many more. She had a good eye for views by local photographers. Her collection of views by Southern photographers, showing plantation life, is second to none. I can't think of any aspect of the Civil War, that was stereographed, that isn't contained in her collection.

SMU's DeGolyer Library showcased more than 300 of Robin's views earlier this year. Exhibit curator, Anne E. Peterson, has edited a book *The Civil War In Photographs: New Perspectives from the Robin Stanford Collection*. This 95 page soft cover book illustrates some of those rare stereo views, with a few CDVs thrown in to round out the coverage. Rather than just a catalog of her views or another illustrated history of the war, it concentrates on the rare and seldom seen views of the war. Each chapter gives a little background, adding to your understanding of the views. Camp Life, Southern Photographers, Campaigns, Texas in the Civil War, Washington D.C., Sanitary Fairs, Lincoln

The Civil War In Photographs: New Perspectives from the Robin Stanford Collection

by Anne E. Peterson, DeGolyer
Library, Southern Methodist
University 2013. 95 pages, 200+
illustrations, 9x12".

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Hubbard & Mix, Beaufort, S.C. ca. 1863-1866, "Negro Quarters on Fripp Place St. Helena's [sic] Island, S.C." The Fripps were a wealthy South Carolina family who owned several cotton plantations and slaves in the Saint Helena Island and Beaufort area. Sea Island cotton brought the highest prices, and Beaufort became a wealthy and cosmopolitan town because of the lucrative crop. In the book, this rather hyper and clearly sequential rare view is reproduced minus the yellow mount. Robin Stanford Collection.

Death related views, are just some of the topics covered. We've all seen Gettysburg and Antietam stereos, how about Corinth, Stones River, Helena, Port Hudson, Chickamauga, Chattanooga, Knoxville, Fort Donelson, The Wilderness, and Johnsonville? These and many more are included in Robin's collection. Anyone unfamiliar with Civil War photography will soon see that most wartime battlefields were not photographed. Most of the big name photographers were concentrated in the East and South, leaving the local photographers to document their regions, occasionally during the war, but mostly afterwards. This book will help to shine light on their names.

The more than 200 illustrations are all reproduced in full color, showing their original tones. My one disappointment is that not all of the stereo views are reproduced as full stereos with the mount. Some are displayed as full stereo without the mount and some as half stereo. It can be frustrating to see a rare view and not be able to view it in 3-D, because only half of the stereo is shown. I understand why this was done, if they all were full stereo than the book would double in size. Book publishing is a series of compromises. All the views are fully captioned

with photographer credit and any info known about the view. There are enlargements of some views to show details. The last three pages show the variety of back marks that were used by the photographers.

Of course no one volume can begin to document Robin's entire collection. It would take more like an encyclopedia set to accomplish that. I think this is an indispensable book to have as a reference of the incredible work of some of the real pioneers of wet-plate photography. If you're a collector like me, it also serves to catalog the vast number of rare images that you'll never own. 📷

NewViews (Continued from page 29)

Penguins 3D

nWave Pictures, an nWave Studios company, announced the acquisition of worldwide distribution rights to *Penguins 3D* (working title) from the award-winning British company, Atlantic Productions, creators of the BAFTA-winning *Flying Monsters 3D*. Written and narrated by renowned naturalist and veteran filmmaker David Attenborough, this tale of the epic journey of one special penguin will be released in the U.S. on May 24, 2013 in time for Memorial Day weekend.

Penguins 3D, which comes in 40- and 20-minute versions, 3-D and 2-D, 15-perf./70-mm, and digital in 4K and 2K, will be available from nWave exclusively, for exhibition at IMAX theatres, RealD and digital 3-D giant screen cinemas. The film depicts the fortunes of a young male King Pen-

guin, who returns to the place where he was born and raised. Known as Penguin City, this sub-Antarctic island is home to albatrosses, leopard seals and elephant seals—and six million penguins! Somehow our hero must earn his place among the inhabitants and fulfill his destiny by finding a mate and raising a family.

Penguins 3D was produced by Atlantic Productions in association with British media powerhouse BSkyB and U.S.-based Galileo Digital Entertainment. The action takes place on the remote island of South Georgia, a British overseas territory in the southern Atlantic Ocean. It was filmed in 4K 3-D, entirely on location over a five-month period. Production lasted 14 months. The film's official website is www.PenguinsTheFilm.com. 📷

Real Estate Advertising Stereoviews: Why are they so Rare?

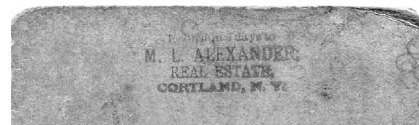
Real estate companies long have used photographs of their houses, even unto the digital ads of today. However, I have seen only one instance demonstrating that a realtor loaned a potential buyer an agency-labeled stereoview showing a house for sale.

M. L. Alexander Real Estate of Cortland, NY requested the return of this

1870s stereoview within five days. It seems to me that stereoviews would have been effective sales aids but because this is the only such image that I have seen in my 38 years of collecting, I conclude that they are rare. Could real estate ads become a new stereoview collecting category? If so it will be a tiny collection. Or

am I wrong? Has anybody else seen stereoviews such as the one shown?

Brandt Rowles,
Loveland OH



The DIY Dual Projector Stand and Filter Holder

(Continued from page 27)

8. Stand behind the projectors and look down at the lenses. Make sure both lenses line up as closely as possible.

9. Display the same test image with both projectors. Use the top shelf wing nuts to raise or tilt the projector. Adjust the top projector's location, focus, and keystone setting until both test images are perfectly aligned.

The DIY Filter Holder

The ideal companion to the DIY dual projector stand is the DIY filter holder. This holder requires about \$35 in parts, takes only a couple minutes to assemble, and is nearly identical to filter holders that are sold for over \$200.

The DIY filter holder consists of four parts. The first three are available through www.musiciansfriend.com while the gripper bars can be found in most hardware stores:

- 1ea. Musician's Gear Low Profile Die-Cast Mic Stand (www.musiciansfriend.com/accessories/musicians-gear-low-profile-die-cast-mic-stand)
- 2ea. On-Stage Stands MY550 Mic Extension Attachment Bar (www.musiciansfriend.com/pro-audio/on-stage-stands-my550-mic-extension-attachment-bar)
- 2ea. Musician's Gear Clip-Type Microphone Holder (www.musiciansfriend.com/pro-audio/musicians-gear-clip-type-microphone-holder)
- 1ea. 1"x4" gripper bars (flexible adhesive material that prevents furniture from sliding)

Assembling the DIY filter holder is easy. Simply screw on a microphone clip to each attachment bar and fasten both bars to the microphone stand. Affix the gripper bars to the mouth of each clip (Figure 6)—this will prevent the filter from slipping. Put the filters in the microphone clips, and voila—you've built a very durable filter holder!

Many thanks to David W. Kesner for providing the initial design idea for the DIY projector stand (www.dddphotography.com/3DDP).

Jeff Boller is a Pittsburgh-based 3D filmmaker/musician who is creating an animated music video movie called Smitten 3D: www.simplecarnival.com.

The Society (Continued from page 15)

Museum and enjoyed photographing the beautiful vehicles in 3-D. We also toured the locomotive and private train car. Those of us who were lucky enough to get tickets attended the silent film screening and enjoyed demonstrations of the various musical instruments.

The Alpha Slide Folio

by Ken Luker, Circuit Secretary, kluker@sisna.com

I have in hand a typical logbook for the Alpha Slide Folio that was begun in January, 1988, filled with comments from a group of now long gone stereographers who obviously had already shared sights and insights for many years. Started by Louis Smaus of Los Altos, California, the logbook has pages of analysis and commentary from such contributors as Glen Peterson, Carl Eisenstadt, Bill Patterson, Paul Milligan, Miles and Richard Markley, Paul Wing, Matt Rebholz, Rolf Eipper and Steve Best—the list goes on. Many of these stalwarts have now passed on; some are still with us, but are no longer participating in the folio. There are others that signed that 1988 book who are still actively contributing to the Alpha folio: Brandt Rowles, Steve Trynoski, Harry Richards and John Dukes—slides from each of these can be found in the latest box sent out just last week.

Although included with each box, the logbooks are mainly ignored these days, and communication is by electronic mail rather than longhand letters. Commentary is usually limited to the notes that can be written on the paper wrappers surrounding each slide. Voting for favorites has now fallen out of favor for most members, although I still get occasional votes for first, second and third place among the entries in the box.

The Alpha group has six “domestic” boxes that circulate throughout the United States and another five “overseas” boxes that continue onward to New Zealand, Australia and the United Kingdom. We encourage members to comment on each slide, exchange their own old slide for a new one, then send the box to the next member, holding each box only long enough to avoid bunching of boxes. That doesn’t always work, and it has apparently been a bug-a-boo of the mail circuits since their inception.

Alpha folio now has eleven participating members, down within the past few years from more than double that number. It seems that few people are taking stereo photos on film these days. Even my launching of a “slides-from-digital-files” service at LukerDoops.com has not had a measurable effect on the decline. But the Alpha folio circuit is still alive, and we would welcome others who

agree that, at this point, there is no stereo viewing method that can outshine the quality of a well-exposed slide seen in a hand-held viewer. We encourage all like-minded lovers of good views to join SSA and sign up for the Alpha slide folio group. 📷

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The Significance of Stereo-Photography in the Development of American Society

by William Allen Zulker

Few people today are aware of the various ways that stereography significantly contributed to the development of American Society. The common impression is that those fascinating three-dimensional pictures only provided parlor entertainment on a dull Sunday afternoon prior to the advent of the horseless carriage. But that in itself was quite an accomplishment.

When photography was first invented in 1839 there were no television sets, no radios, no high-fi, no stereo or cassette players, no internet, and only a few magazines and newspapers for the local residents. The primary mode of travel was by horse and buggy. The "Iron Horse," as the railroads were called had been introduced in the United States only a few years earlier in 1830. Even so, Peter Cooper's locomotive "Tom Thumb" had lost its race against a stage coach horse at Baltimore. It would be many more years before tourism—dependent upon railroads, automobiles and airplanes—would become a possibility for the average person. The Grand Canyon, Niagara Falls, Palestine and Greece would simply remain as names of places that few people ever hoped to visit. To see only pictures of New York City, Washington D.C., Philadelphia and the Liberty Bell was all that one could possibly expect. The sight of those fascinating pictures in three dimensional life-like reality was a thrilling experience.

A family could spend a rainy day enjoying the vivid details of a beautiful landscape or the breath-taking suspense of Blondin's tight-rope walk above the rapids at Niagara Falls. Strangely-dressed people from India, China, Greece, and other far away places were brought into the parlor by use of the stereoscope. In addition

there were the comical cards and stories like the "New French Maid," "The Hen-pecked Husband," and "The Celebrated Violinist." The amusing or entertaining characteristics of the stereograph reveal only a part of the significance of this 19th Century invention.

Stereography was also big business during a period of early America for more than fifty years. Dr. William Darrah, considered to be one of the most significant authorities on the subject, compiled an index of more than 6,000 American and Canadian photographers who produced stereographs. In a personal visit and conversation, he admitted to this writer that his list was probably only 50% or 60% complete. I personally have stereo-cards in my collection produced by photographers that were not included in Darrah's index. Darrah concluded that there were probably 12,000 or more such persons.

He further estimated the number of different views or titles to exceed 6 million. Of course, many photographers "shot" the same or similar picture of a tourist attraction and developed a trade list averaging 500 titles. Multiplying that number by 12,000 photographers, Darrah obtained the figure of 6 million distinct views. No one can accurately estimate the total number of pictures reproduced as stereo-cards.

It is interesting to note, however, that by 1873 the Kilburn Brothers factory in Littleton, New Hampshire was employing fifty-five operators and clerks, and had a production capacity exceeding two-thousand cards each day. Even a small establishment manufacturing 300 cards a week could produce 15,000 cards a year.

Employment in the actual production of the stereo-card is only one

area showing the economic significance of stereography. One must also consider the scope of the photographic industry in the manufacture of cameras, lenses, chemicals and photographic paper. More than 15,000 reams of printing paper was required annually by the E. H. Anthony Company during the 1860s. The albumenized paper used in photography meant the need for tens of thousands of chicken eggs, from which the albumen was obtained.

Then too, the sale of the stereocards resulted in the employment of thousands of individual distributors and many stereo-view shops. A stereo-view emporium was a shop where one could purchase stereocards and a variety of stereo-viewers or stereoscopes, as they were called. Some innovative entrepreneurs utilized the horse and buggy as well as the bicycle in their travels from town to town huckstering their pictures. By the end of the 19th century the Underwood brothers, Ben and Elam, were providing 25,000 stereographs a day. Each year they sold over 300,000 stereographs.

During the "Gay Nineties," from 1890 to 1915, the American economy was agricultural. Most farmers were well off and could easily purchase stereoscopes and stereographs from door to door salesmen. The Underwood Brothers employed as many as 3,000 college and university students as salesmen. Each summer the other three large distributors, the Keystone View Co., H.C. White and James M. Davis, each employed another one thousand students. The countryside was crowded by stereosalesmen. Many families bought large quantities of stereo cards. One such salesman, Mr. George E. Hamilton, a Rhodes scholar and a member of the Newcomen Society of England

remembers his own enthusiasm "with which he set forth in the summer of 1900 from Manchester College in Indiana, fired with zeal to carry travel information about the world to the farms of Ohio and Indian." He also found great interest in the purchase of the "comic" cards and the "sentimental" series previously mentioned.

Further indication of the effect that the stereograph and stereoscope had upon the business world of that day is in the area of advertising. The backs of many stereograph cards advertised products such as wallpaper, school books, woolen yarns, gas fixtures, French china, tobaccos, groceries, hay, straw, and even men's shirts made to order.

The Quaker Oats Company produced several hundred titles of litho-print cards and at one time included a card in each box of "Pettijohn" which was flour used in the making of bread, rolls, and pastry. These "premium cards" helped increase the volume of sales for department stores, farm dairies, newspapers and garden nurseries. The Sears Roebuck Company of Chicago promoted their own establishment through a series of fifty black and white stereo cards picturing a tour through the various phases of their business.

A third aspect of the significance of stereo-photography in the early development of American society is seen in its impact upon the educational system of the day. The "Home Library" sets became increasingly popular. Parents concerned with the education of their children could hardly say no to a salesman arriving at their door. The Keystone View Company sold a World Tour set of 1200 stereographs in well-designed boxes that looked like a book. The "books" could then be placed on a shelf, impressing everyone visiting the home. The photograph on each card was described in a printed text on the back of the card by the famous world traveler and lecturer Burton Holmes.

Schools and colleges also saw the significance of these visual aids to education. Several educational psychologists, including Dr. James R. Angell of the University of Chicago, promoted the use of the stereoscope and cards. One said: "If a stereoscopic photograph of a place is used with certain accessories (as special maps

which show one's location, direction, and field of vision, etc.), it is possible for a person to lose all consciousness of his immediate bodily surroundings and to gain, for a short time at least, a distinct state of consciousness or experience of location in the place represented."

Several sets were selected for schools by both the Keystone and the Underwood companies. One estimate is that there were 10,000 elementary schools that had bought the Keystone "600 Set" of stereo cards. In 1944, The American Council of Education recommended that there be thirty-five stereoscopes for every four hundred students. Though the advent of the motion picture machine and the electrified slide projector enabled all students in a classroom to see the same picture simultaneously, there was the loss of the seemingly magical nature of the three-dimensional picture after the old fashioned hand-held stereoscope ceased to be used.

Among the early users of stereo-photography were medical schools who taught their medical interns by use of colorful three-dimensional descriptive stereo-views of skin diseases and the human anatomy. One box of these stereo-views owned by the writer is cloth-covered and contains a wooden Holmes-type stereoscope with a metal hood, and one-hundred thirty-two view cards. The back of each card provides a detailed description of the disease such as pellagra, eczema, dermatitis, syphilis, etc. The box, titled "The Stereoscopic Skin Clinic" is listed as "an atlas of diseases of the skin," with the text by S. I. Rainforth, A.M., M.D. produced in 1914 by the Medical Art Publishing Co., 227 W. 71st Street, New York.

The Keystone View Co. of Meadville, PA produced "Stereoscopic Studies, Edinburgh Anatomy" for the internist, prepared by Professor D. J. Cunningham under the authority of the University of Edinburgh. Black and white stereographic photographs were pasted at the bottom of a stiff card 7"x9". At the top of the card is a very detailed description of the picture. As the internist viewed the three-dimensional picture through the stereoscope, he needed only to lift his eyes above the scope to see the description.

In the writer's collection there are four boxes of these medical studies, each of them in the form of a book. They are titled:

"Section I - Thorax" (contains 44 stereographs);

"Section II - Head and Neck - Internal Anatomy of the Face" (contains 20 stereographs);

"Section II (sic) - Head and Neck - Abdomen" (contains 39 stereographs);

"Section IV - Temporal Bone - Internal Ear" (contains 36 stereographs).

I am sure that additional boxes with other medical studies must have been available and hope that someone will publish their findings.

The stereograph was also found useful in the legal system. In an issue of *Stereo World*, Volume 7, No.1, March-April 1980, my article "The Stereograph in Court" told of a court case that involved two neighbors and the dispute between them regarding floodwater damage. By the use of three-dimensional stereograph pictures, the case was legally settled in favor of the defendant. Though there must be many other stories of the ways that stereo-photography has been used, one other will be mentioned here.

During military conflicts, aerial photography with the use of stereo-cameras enabled military strategists to identify specific targets by estimating the height and size of a building on an otherwise flat map. One cannot over-estimate the importance of this usage at such a crucial time.

The significance of stereo-photography has been demonstrated through-out many years, and surely, new usages will be found in the future.

Dr. William Allen Zulker, retired clergyman, was formerly the Assistant to the President of Eastern University, St. Davids, PA. Several years ago, he also served as the part-time volunteer Eastern Regional Director of the National Stereoscopic Association, and was the Curator of the Oliver Wendell Holmes Stereoscopic Research Library. He has contributed several articles to Stereo World. Contact him at zulker@comcast.net, or visit williamzulker.com. 📷

Sir Garnet Wolseley

"The Very Model of a Modern Major General"

by Richard C. Ryder

*I am the very model of a modern
Major-General,
I've information vegetable, animal,
and mineral,
I know the kings of England, and
I quote the fights historical,
From Marathon to Waterloo, in order
categorical.*

So began the most memorable lyrics from Gilbert and Sullivan's smashing new operetta, *The Pirates of Penzance*, and the object of all this attention, the "very model" for the "modern Major-General" couldn't have been more pleased. The actor who portrayed "the General" on stage even mimicked his mannerisms. The year was 1880 and General Sir Garnet Joseph Wolseley was at the height of his long and distinguished career.

Born near Dublin in June of 1833, Garnet Wolseley came from a military family of modest means and was appointed an ensign in the 12th Foot by the Duke of Wellington himself in 1852, the appointment coming in recognition of Wolseley's late father's long service and without the customary purchase of a commission. Service in India with the 80th Foot followed, with Wolseley participating in the aftermath of the Second

Burmese War, where he was severely wounded in the thigh by a large stone shot and temporarily incapacitated. (Throughout his career, Wolseley would repeatedly transfer from unit to unit in search of more action—and opportunities for personal fame.)

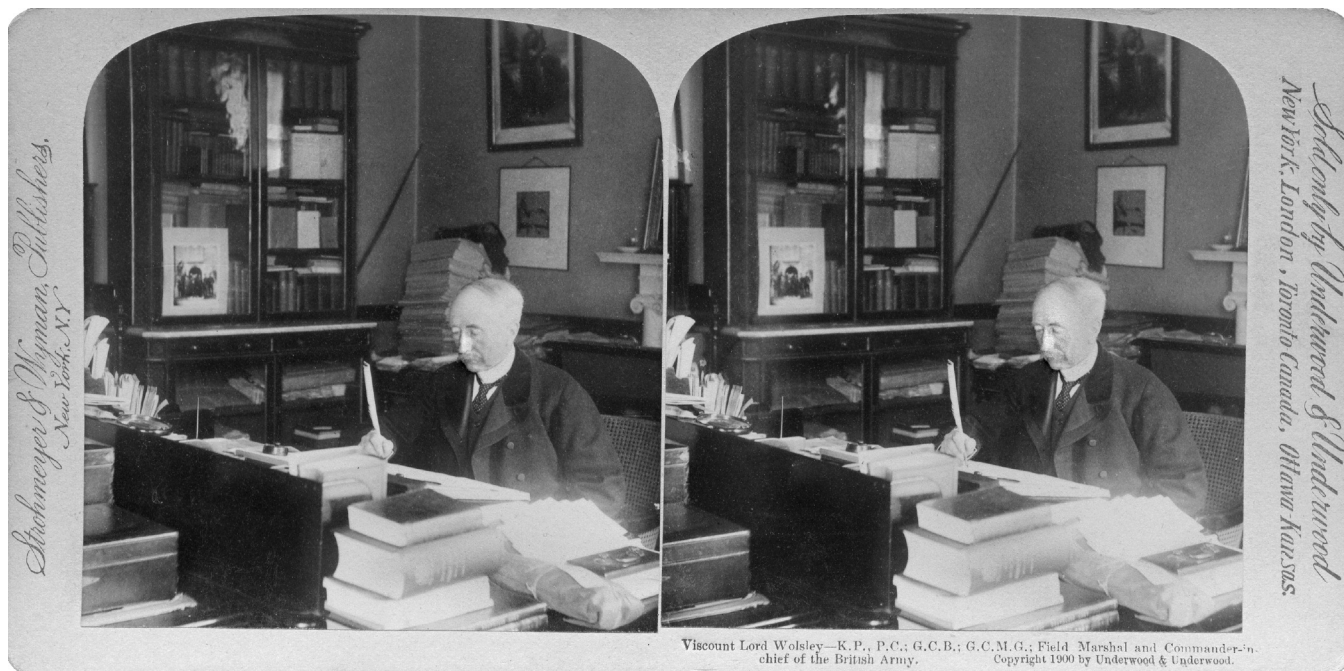
In the Crimea in 1855, now with the 90th Light Infantry, he was horribly maimed by a shell burst that ripped away part of his face, peppered his right leg with shrapnel, and claimed the sight of one eye. Always volunteering for the most dangerous of missions, Wolseley experienced dazzlingly rapid promotion; he would be a Major-General by the unheard-of age of thirty-five.

Upon recovery, he sailed with his regiment for China, but was shipwrecked en route, just in time to be diverted to India for service during the Sepoy Mutiny, where he participated in the relief of Lucknow. Indeed, exceeding his orders, he was the first officer to reach the beleaguered garrison there, an overzealous action that did little to endear him to his commanding officer.

Yet another war in China was followed by a lengthy stint of service in Canada. During the American Civil War, he found time to visit Confederate headquarters, where he became a great admirer of both Robert E. Lee and Stonewall Jackson. In 1869, he published a *Soldier's Pocket-Book for Field Service*, a sort of guide for the rank and file in the British Army. Not a product of the purchase system, which largely confined leadership roles to the wealthy, Wolseley was critical of the Army's administrative and command structure; while this made him popular with the common soldier and public at large, it earned him few friends among the elite officer corps.

When the government downgraded Hudson's Bay Company influence in Western Canada in 1870, a half-breed metis named Louis Riel quixotically declared Manitoba independent in what became known as the Red River Rebellion. To deal with this threat to British rule, Wolseley raised and marched a force through some six hundred miles of wilderness to Riel's capital at Fort Gary (Winnipeg), only to find the fort

.....
"Viscount Lord Wolsley [sic] - K.P., P.C.; G.C.B.; G.C.M.G.; Field Marshal and Commander-in-chief of the British Army," stereographed at the end of his illustrious career by Underwood, 1900.



Viscount Lord Wolsley—K.P., P.C.; G.C.B.; G.C.M.G.; Field Marshal and Commander-in-chief of the British Army. Copyright 1900 by Underwood & Underwood.



GENL LORD WOLSELEY
COPYRIGHT
Stereoscopic Co.
110 & 108 REGENT ST
& 54, CHEAPSIDE
"Genl Lord Wolseley," the fighting commander, photographed a decade or so earlier, around the time he provided the model for Gilbert & Sullivan's "modern Major-General"; cdv by London Stereoscopic Company.

deserted and Riel fled across the border to the United States. He was advancing his reputation, Wolseley wrote his wife, "not at the cannon's mouth, but at the mosquito's mouth." Aside from the insects, it was a bloodless victory.

Back in England, Wolseley supported War Secretary Cardwell's campaign for major reforms in the Army, including shorter enlistments, creation of a reserve force, and promotion by merit rather than purchase. Such measures did not endear him to the conservative top commanders or to Queen Victoria. Wolseley was pushy, "an egotist and a braggart," as Prime Minister Disraeli once admitted, quickly adding, "So was Nelson [England's great naval hero]."

There was no denying Wolseley's abilities, however, and he was frequently called upon to deal with emergencies on the borders of the far-flung Empire. When the warlike Ashanti in West Africa defied British hegemony in 1873, the prospects for a punitive expedition were daunting. The very nexus of tropical disease, the whole coastal region had been known as the "white man's grave" for centuries. Yet Wolseley coolly assembled his force, handpicked his officers based on ability rather than

influence, organized his supply system, ...and waited. Despite impatience at home, Wolseley refused to land his force for months, not until the onset of the dry season had largely abated the disease factor. Then, Wolseley marched his force inland, through heavy jungle and frequent native ambush, ultimately burning the enemy capital of Kumasi and returning with minimal loss of life and—just as surprisingly—within budget!

In January of 1879, in South Africa, King Cetshwayo's devastatingly efficient Zulu warriors wiped out most of an invading British column at Isandhlwana (a disaster only relieved by the successful defense of the nearby mission station at Rorke's Drift against overwhelming odds the same day). Wolseley was hastily dispatched to the scene but, by the time he arrived, Lord Chelmsford had regrouped to defeat the Zulu armies at Ulundi. There was little for Sir Garnet to do but mop up the stragglers and pursue Cetshwayo.

Not so Egypt in 1882. Here an Egyptian Army officer named Arabi Pasha had led a nationalist revolt that overthrew the Khedive's pro-European rule. Tricking Arabi by spreading false press reports that he planned to land at Alexandria, Wolseley swiftly secured the vital Suez Canal, then marched rapidly westward across the desert, ambushing and routing Arabi's forces in a surprise night attack at Tel el-Kebir—again with minimal British losses.

Two years later, Wolseley was back in Egypt. British influence on the Upper Nile had been threatened by a Muslim revolt led by Mohammed Ahmed, a charismatic leader known as "the Mahdi." A soldier of fortune, Gen. Charles "Chinese" Gordon, an old friend of Wolseley's from Crimea days, had been sent to the Sudan to evacuate European civilians and Egyptian military forces. Now Gordon's improvised force was surrounded at Khartoum. For months, Gladstone's government dithered about sending help. Finally, Wolseley sailed with a major expedition, but by now it was far too late. Complicating Wolseley's problems, he would not only have to move and supply his army across 1,800 miles of desert, but would have to gain naval control of the Nile by moving gunboats upriver past its notorious

cataracts as well. Time was not in his favor. With the onset of Central Africa's dry season, the river level would fall and the defenses of Khartoum, wedged between the converging White and Blue Nile, would be seriously weakened.

Proceeding with his typical thoroughness, Wolseley eventually sent a "flying column" mounted on camels on a wide sweep around a bend in the river in an effort to reach Khartoum. Smashing a large Mahdist force at Abu Klea, the advance force reached Khartoum on January 28th, 1885, only to learn that the Muslims had stormed the city and killed Gordon two days before. With the point of the campaign thus removed, Wolseley withdrew downriver in what would be his only real failure—a humiliating loss that would contribute to the downfall of Gladstone's government and fester in the British mind for years.

Wolseley's later years would largely be spent in administrative positions and in his on-going efforts to professionalize the British Army. Popularly known as "Our Only General," a view bitterly opposed by partisans of Sir Garnet's long-time rival, Frederick Roberts ("Our Other General"), Wolseley was generally in a position to confer field command upon his supporters, especially those trusted officers who had served in the Ashanti War, an arrangement his opponents decried as the "Wolseley Ring."

Such preferential treatment would come back to haunt him when, as Commander-in-Chief of the British Army (1895-1900), Wolseley would select Sir Redvers Buller (a Red River-Ashanti-Zulu veteran) for supreme command in South Africa during the Boer War. Disaster soon followed and Wolseley's nemesis, Lord Roberts, would himself succeed Buller, going on to ultimate victory. Now in retirement and plagued by a failing memory, Garnet Wolseley died quietly in France in March of 1913, little more than a year before his modernization of the British Army would be tested in European combat.

The quintessential Victorian military commander, Lord Wolseley had perhaps outlived his time. Yet his legendary efficiency would live on, with any smoothly running military operation being described for years simply as "All Sir Garnet." ■■■

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THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

VISIT www.stereoscopy.com/3d-books and have a look into the three View-Master Collector's Guides: a total of 1,616 pages of View-Master information, including 96 color pages showing old V-M ads and 1,250 V-M packet covers.

As one of the benefits of membership, ANSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

Send all ads, with payment, to:
STEREO WORLD Classifieds,
5610 SE 71st, Portland, OR 97206.
(A rate sheet for display ads is available from the same address. Please send SASE.)

Wanted

ALABAMA STEREOVIEWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. cave3D@msn.com.

ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, dick@AlaskaWanted.com.

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, cmautz@nccn.net.

CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Vallee, Ellisson, Notman, Parks, or other fine photographers. Email Pierre Lavoie at papilavoie@hotmail.com or call (418)440-7698.

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094. billleette@juno.com Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational

Wanted

CORTE-SCOPE VIEWS or sets, any subject or condition. No viewers unless with views. John Waldsmith, 302 Granger Rd., Medina, OH 44256.

F40 VERASCOPE for collection. Also need Iloca Rapid with 2.8 lenses. G. Van Horn, PO Box 207, Llano, CA 93544, (661) 261-9207.

HECKLE & JECKLE 3-D comics, Foreign language 3-D comics, rare 3-D comics and original 3-D comic artwork. Email Lawrence Kaufman - kaufman3d@earthlink.net or call 951-642-0691.

I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona

stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, 47530 Edinborough Lane, Novi, MI 48374.

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4 x 5	100 for \$10	1000 for \$ 90
Stereo (3-3/4 x 7)	100 for \$11	1000 for \$100
Cabinet (4-3/8 x 7)	100 for \$12	1000 for \$110
Large Cabinet (4-1/2 x 7)*	100 for \$12	1000 for \$110
5 x 7	50 for \$10	200 for \$ 35
#10 Cover (4-38 x 9-5/8)	50 for \$11	200 for \$ 35
Boudoir (5-1/2 x 8-1/2)	25 for \$ 9	200 for \$ 60
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Wanted

O.S. LEELAND. Writer seeks images and information on South Dakota photographer O.S. Leeland. He produced stereos mainly in 1904. The mounts read "Leeland Art & Mfg. Co, Publishers, Mitchell, South Dakota." Cynthia Elyce Rubin, 8507 Giovana Court, Orlando, FL 32836, cynthiaelyce@earthlink.net.

SEEKING ANY TYPE IMAGES by Joseph Weekes/Weeks of NYC, Albany NY, Norwich CT, possibly Illinois or Kansas, 1850-1875. Stereoviews, CDVs, daguerreotypes, etc. Rocketito, PO Box 5540, Victoria TX 77903. Rocketito@suddenlink.net.

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

STEREOVIEWS OF THE DANISH West Indies (DWI) of Virgin Islands (St. Thomas, St. Croix or St. John/JAN). Also views by "Holt & Gray." Contact: Michael Sheen, 6249 Frydenaog - 49, St Thomas, U.S.V.I. 00802-1403, (340) 714-1884 or mosheen@islands.vi.

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WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

WHITE-ON-BLACK lithographic paper views of geometric shapes, objects, sculpture, etc., especially those with blue backs #1-20 for purchase or publication. Email jpegs to Jan Schimmelman, schimmel@oakland.edu.

WILL PAY FOR LENTICULARS of any type. If you have 3D pictures of any type I will pay cash for them. William Boldyreff, 6677 E Bogardus St, Pellston, MI 49769, (231) 539-3038, email wmbold@yahoo.com.

WILLIAM ENGLAND/LSC: American views. Need scans of: Indian women at bead-work; A wayside scene/organ-grinders; The flume, White Mountains (with WE blindstamp). Information on boxed set of this series? Please contact Gerlind Lorch at william.english@web.de.

YOU COULD HAVE told the world of your stereo needs in this ad space! Your membership entitles you to 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words and additional ads may be inserted at the rate of 20¢ per word. Send ads to *Stereo World Classifieds*, 5610 SE 71st, Portland, OR 97206 or strvld@teleport.com. A rate sheet for display ads is available upon request. (Please send SASE for rate sheet.)

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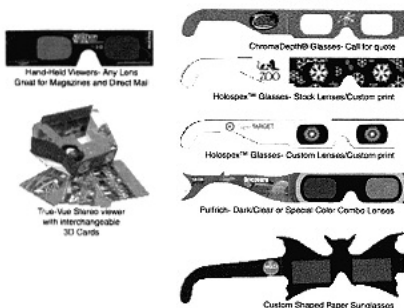
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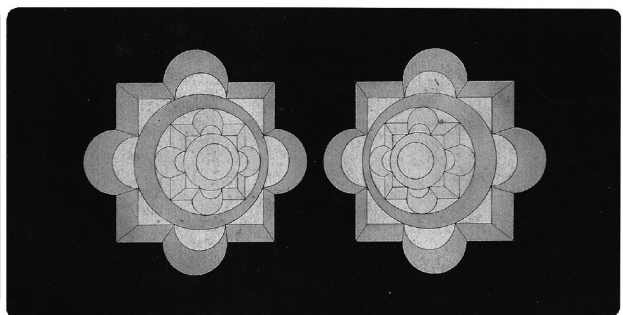
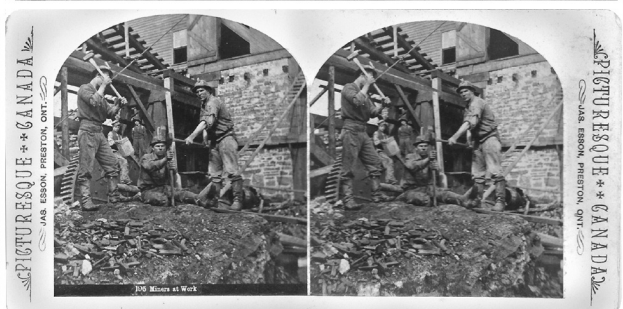
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